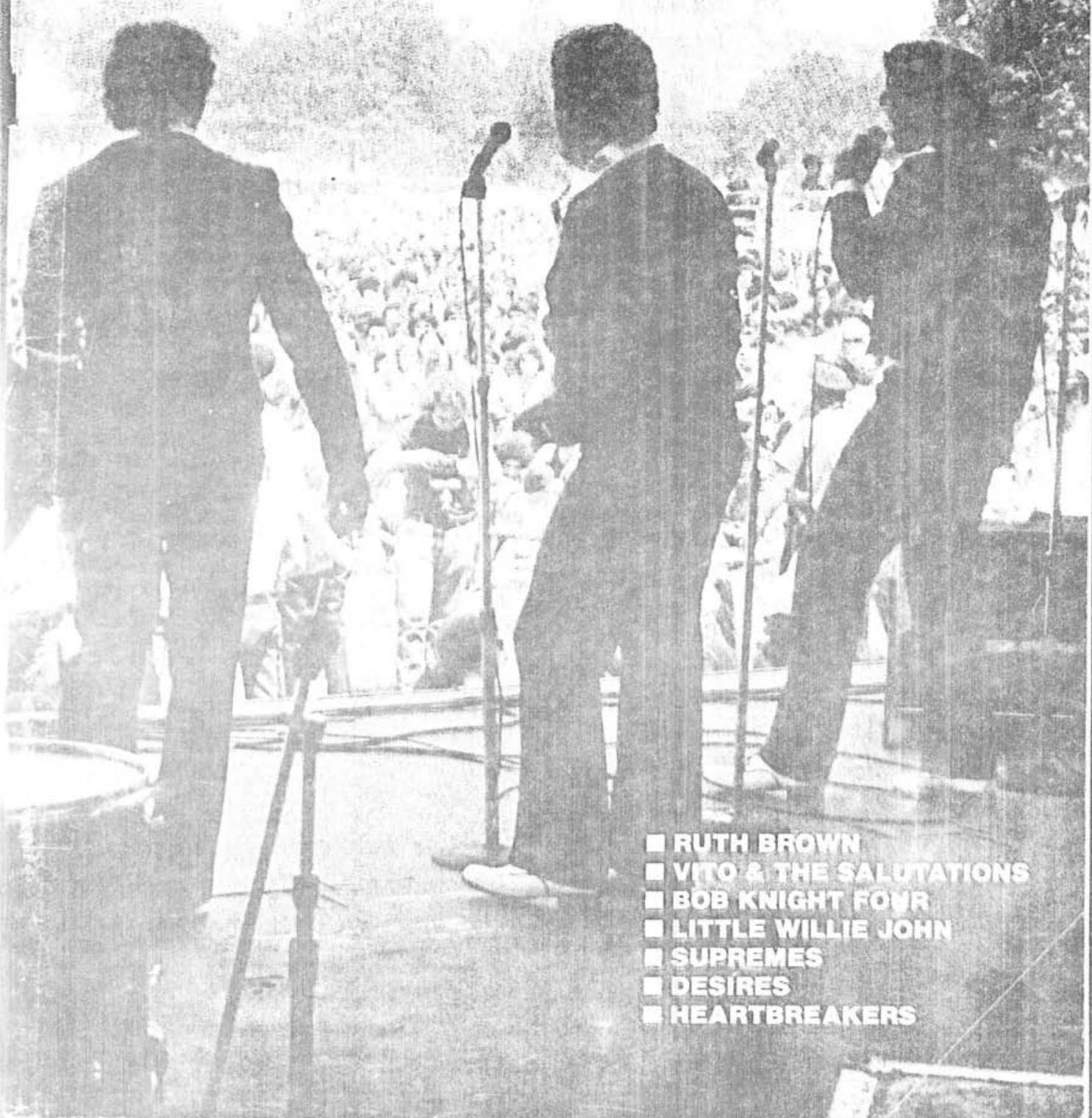


BIM BAM BOOM

WORLD'S LEADING OLDIES MAGAZINE

VOLUME 2 NO. 3

ISSUE NO. 11 - \$



- RUTH BROWN
- VITO & THE SALUTATIONS
- BOB KNIGHT FOUR
- LITTLE WILLIE JOHN
- SUPREMES
- DESIRES
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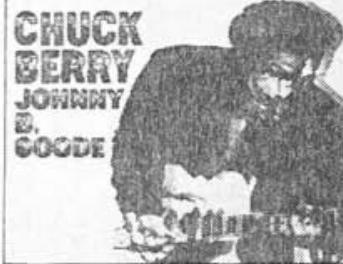
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EDITORIAL

Hello Again!

As has been our practice in the past, we would like to begin by expressing our gratitude to our readers and advertisers, this time for the overwhelming support of our format change. We are pleased that we appear to be succeeding in our ever-increasing effort to reach the broadest possible audience.

Our congratulations and best wishes are extended to two of our associates who are meeting with success in other endeavors; firstly, to Phil Groia, one of our fine regular writers, who has just had published one of the most painstakingly researched books in our field entitled "THEY ALL SANG ON THE CORNER", and, secondly, to George Hansen, our cartoonist, whose work was featured, in full color, on the cover of a recent issue of the CHICAGO SUN TIMES magazine.

PLEASE NOTE !

Because of our increased circulation, we have several subscribers with identical names who have changed their address. If you have moved, please send us your change of address along with the last mailing label you received.

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THE MAIL BAG

I have the latest issue of BBB before me and the mildest thing I can say about it is "Dynamite". You and your staff are to be commended on what has obviously been a major re-shuffling of the magazine. I am certain that these changes, which are apparently aimed at giving BBB more "mass-appeal" will pay off in increased circulation and revenue. I am very concerned however, that the changing aspect of the magazine will not be well received by many of your old-line readers - the serious collectors. I can see that everything you have done is smart in a business angle. My personal viewpoint is that the new BBB offers little of interest to me in the pursuit of my hobby.

Pete Grendysa

The contents of issue #10 distress me. The last paragraph of the Editorial portends a change from R & B to a potpourri of musical pap. This may permit broader distribution at first but will possibly cost you the collectors and R/B buffs. Be a leader in the field in which you excel instead of attempting to compete with other successful publications

Paul Bennett
Willingboro, N.J.

Issue #10 was fantastic. BBB is progressing very well. The feature stories are great. I didn't like the cartoon "Johnny Angel" and feel that another article could have been put in its place.

Nick DeMeo
Ft. Walton Beach, Fla

I have to congratulate you on issue #10. I am 16 years old and just started getting interested in R/B music about a year ago. I enjoyed issue #8 and #9 but found it very hard to get interested in the "deep" groups of the fifties because I never heard their records. The new format is great since I know the records by the groups written about. Please keep up the good work and keep those popular group articles coming.

Tom Greespan
Boston, Mass.

What happened to the useful collectors handbook you used to turn out? You have in issue #10 come out with the most disappointing issue of your career. I would much rather have the content of issue #1. We collectors have been ignored for more than 10 years and now the best magazine in the field has changed it's format to include all types of music. If I don't find what I am looking for in your magazine I will have to search elsewhere for it. Publish this if you wish and call it "A Search For Something Usefull". Please bring back that good group stories. I hope I will still be reading issue #16...

Frank Polosky
Sharpsburg, Pa.

May I congratulate you on issue #10, a giant step backwards for Rhythm and Blues.

Don Riswick
Norfolk, Va.

I had a great response from my ad in issue #10. Your magazine is simply fantastic.

Sevy Alexander
Franklin, Mass.

What can I say without sounding like the average reader. What a knockout! I am very impressed with the latest issue - truly outstanding! Very professional, and I congratulate you and all the others who had a hand in the production and layout...

Art Mariano
San Mateo, Calif.

The above represent a mixed bag of reactions which we have received from our readership, with respect to the admittedly radical format change recently undergone by the magazine. We have always encouraged, and continue to do so, reactions from our readers, no matter how adverse or critical. It is our aim to provide a meaningful publication for all those interested in the music of the fifties and sixties, be it record collectors or a less specialized audience. As we think has been demonstrated with this issue, the magazine will offer sufficient content to satisfy every faction of our audience.



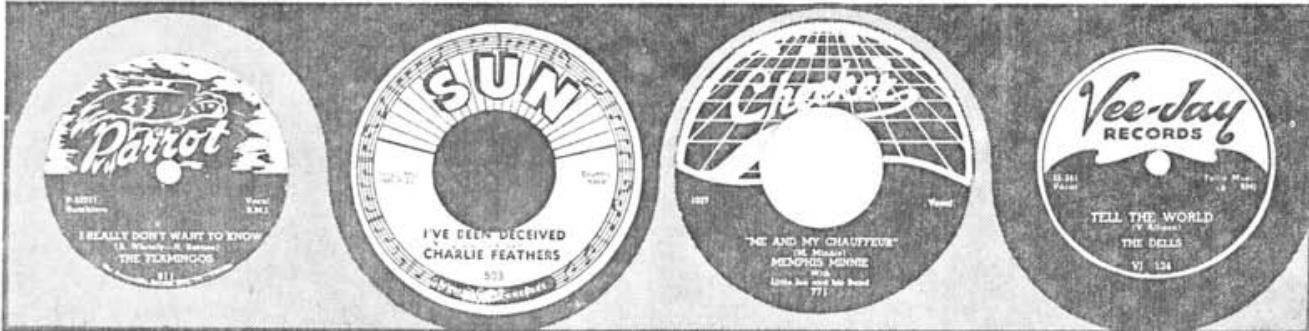
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VITO AND THE SALUTATIONS

by Ed Engel

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BLAST OFF

This is the Jock
And I'm back on the scene
With my record machine.
Sayin' ooh - poo - pa - doo
And how do you do.
Greetings - Salutations
Mommios and Daddios
With no further procrastinations... Here are...
Vito And The Salutations

Does fate play a role in your life? For five young men from Brooklyn, New York, it did one summer night on a street corner.

Vito Balsamo, only fourteen, and some local neighborhood friends were harmonizing, as they often did in front of a movie theater on Church Avenue, when producer Dave Rick, who was so impressed, offered to sign them to a recording contract. They were skeptical at first but by the end of the week, Dave had signed them to a recording contract with Jerry Roth of Rayna Records.

Within the next month, Vito and The Salutations were in the studio cutting records. The name of the group was taken from a statement made famous by Douglass "Jocko" Henderson (WHAT - Philadelphia and WOV - WADO - New York). "Greetings - Salutations, Ooh - pooh - pa - doo and How do you do?" This was the familiar opening often used on his ever popular "Rocket Ship Show".

The group recorded a demo of "Look At The Moon" and "Gloria", the song they sang when Dave Rick first heard them.

Again as fate would have it, even though the group was against it from the very start because of the many versions already released, (especially The Passions just the year before) "Gloria" was to be their first release in late 1961.

This record went on to become a big New York hit, and one of the best versions of "Gloria" ever to be recorded.

The group consisted of Vito Balsamo (lead and baritone), Shelly Buchansky (first and second tenor), Lenny Citrin (bass and baritone), Randy Silverman (lead and first tenor), Lenny Citrin (bass and baritone), Randy Silverman (lead and first tenor) and Frankie Fox (bass and baritone). The group came from Brownsville and Canarsie. Most of them attended Jefferson High School. It would be a rare day when you couldn't catch Shelly, Lenny and Frankie cutting classes to harmonize in the boys' room with The Paragons, another famous singing group. Also attending the school at this time was Mike and The Utopians and Speedo and The Impalas, two of the earliest of the racially mixed singing groups. With this kind of background, and having such early R&B groups as The Flamingos and The Moonglows as their favorite artists, it was only fitting for their next release to be "Your Way". Their white version of The Heartbeats' classic received very little air play and again real success eluded the group. The "B" side, "Hey, Hey Baby" was written by Frankie when he was thirteen years old, along with Dave Rick.

Now they moved to Herald Records, where the inevitable happened. Their third release, "Unchained Melody" became a million seller in 1962. Their false tenor and unique bass sound became their trademark. Many groups have copied them, but never quite achieved the success Vito and The Salutations had. Their follow-up record was "Extraordinary Girl" again displaying their unique sound. The "B" side, "Eenie Meenie" was written by Jerry Williams now known as "Swamp Dog", a famous blues singer. He also played bass on each recording. Just when it looked as if fame and fortune was coming their way, Herald Records had financial problems and declared bankruptcy.

The group moved over to Wells, a division of Fargo Records, and now had Norman Bergen writing and arranging for them. Norman did the musical arrangements for "Oh Calcutta" and recently "Candida" by Dawn.

From here, in 1965 the group moved to Apt, a subsidiary of ABC Paramount Records. They had a few more releases and then they released their last recording, "Hello Dolly" on Rust, the Laurie subsidiary. This fast version was similar to the one recorded by The Stage Hands.

The group made several TV appearances with Dick Clark, and Clay Cole and several live shows with Murray The K. The success of "Unchained Melody" lead to other performances as well, such as The Roosevelt Theater in Harlem in late 1962 where they were backed by a young and unknown guitarist named Jose Feliciano.

By late 1965, different interests and business interests lead Vito and The Salutations into retirement. Vito joined a group called The American Flyer and also a group called The Kelloggs who were named after the cereal, and had a morning TV show in Philadelphia. They also had a record on The Laurie label, "Snap, Crackle and Pop".

Randy recorded "That Old Black Magic" with a group called The Attitudes on the Times Square label, a fine

acappella recording. The flip side, "Mama's Doin' The Jerk" was written by the group composed of Randy (lead), Steve Feinberg (first tenor), Marty Ziegler (second tenor), Al Brum (bass) and Art Benuanutti (baritone).

The group was reformed for a Hunter College revival show in September 1971. Frankie Fox, at the time, was a school teacher in the Virgin Islands flying in especially for this show. It was after the show that Frankie Hidalgo joined the group. Frankie sings lead, baritone and first tenor.

Today they are all holding down full time jobs, but are playing night clubs and oldies shows in the tri-state area. Together with their drummer, Vinny Cognato, they are waiting for another smash hit to come their way. In the meantime, they have just released an album (their first) entitled "Vito and The Salutations Greatest Hits". This album includes "Be My Girlfriend", previously unreleased and cut in early 1962 on the same session as "Your Way". Also on this album are four outstanding acappella cuts done exactly as you would expect from the group. Their manager and producer, Dave Rick has many unreleased sides still in the vault by the group. We hope to see some of these released in the near future.

Vito and The Salutations always seemed to be recording revival records before the revival scene came about; "Gloria", "Unchained Melody" and "Your Way". Now that it's here, there is no way success can escape the group on their comeback trail.

Let's all wish them luck and many smash hits in the near future.



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RUTH BROWN

by Galen Gart

Those who are familiar with the rhythm and blues era of the 1950's will need no introduction to Ruth Brown. Her output of some 87 recorded sides released by Atlantic between 1949 and 1962 established Ruth as the label's most prolific (therefore, top-selling) artist of the decade, even surpassing the recorded totals of luminaries like Ray Charles, Clyde McPhatter, LaVern Baker, The Drifters and Joe Turner.

Further attesting to her popularity were five "number one" hits on The Billboard R&B best-seller charts made by Ruth Brown during her career. These were "TEARDROPS FROM MY EYES", (1950-51), "5-10-15 HOURS", (1952), "MAMA, HE TREATS YOUR DAUGHTER MEAN" (1953), "OH, WHAT A DREAM", (1954) and "MAMBO BABY", (1954).

As a performer, "Miss Rhythm" as she came to be known, was in constant demand by club owners and theatre bookers during this time, and was well known for her touring with tenor saxman Willis Jackson, whom she later married. She was also a vital part of the pop music scene, and made numerous appearances at Alan Freed's Rock and Roll extravaganzas at the Brooklyn Paramount and other large theatres.

Ruth now resides in Deer Park, Long Island, and has an 18 year old son, of whom she is quite proud. She has only recently come out of "retirement" to try her hand at singing again professionally. Her latest recording, "The Real Ruth Brown" is on the Cobblestone label.

Present at the interview was Ruth's new group consisting of Don Pullen (organ), David "Bubba" Brooks (tenor sax) and Al Hicks (drums).

GG: First off, I'd like to thank you...

RB: It's my pleasure.

GG: You were born in Portsmouth, Va.?

RB: That's right, on January 12.

GG: And your father was a clergyman?

RB: Yes, a Methodist clergyman.

GG: And you yourself had religious training as far as singing in gospel choirs?

RB: Yeah, that was actually my first musical experience.

GG: I understand that at first your family particularly your father, was set quite against you singing blues music.

RB: Very much so. Oh, definitely, not partially against it but entirely and completely, like, "I put my foot down, you know, either you sing in church or not at all", that was the ultimatum that was given...But I

guess that was synonymous with the average young person at that time.

GG: That was one of the things I wanted to ask you. Was that attitude peculiar to your family, or did you know of a lot of families with the same views?

RB: Oh, most were that way because of the religious training in the home. I'm sure Don experienced the same thing, you know. Even he's much younger, but that was something at that particular time that was a part of the home. Religious training went along with the upbringing of the child and regardless of what our outlook on life was, as long as we were under the control of the parent, which is a little different from now, we had no alternative but to attend the church.

GG: Would you say that was part of the era, the fact that such a distinction was made between singing the blues and singing in church?

RB: Yes, I would say that was because there was not that much of a definite understanding about show business, so to speak, and anything that was outside the church was considered "devil-doing" and bad for the soul of the individual.

GG: How did you start listening to blues music and who were some of the artists you first listened to?



RB: Well, I actually didn't listen to blues first. My first idol was the lady — one of whose tunes I did on the last show...Billie Holiday...was actually one of my very, very favorites at the beginning, and it's actually a little known fact, but when I first started recording, I did not do blues. I started doing, uh semi-ballads. "SO LONG", was my first recording and that was definitely not the blues. And actually, the blues did not come along until at least . . . 1952, in that era. But the first recordings I made back in '49.

GG: Yes, but how were you first exposed to blues music?

RB: I became exposed to it for financial reasons. I knew about the blues long before I got into it but I got into it strictly for financial reasons & somewhere along the way it became a very personal thing, you see. But in the beginning, it was just a way out, a way out and up.

GG: Is this eventually how you overcame your family's objections to singing blues?

RB: I never actually overcame my father's objections because he never really approved of it, not up until the time he passed. But my mother was a sort of individual who felt that anything I wanted to do, if the talent was there, she felt that all she could do was stand behind me and help me do that. But my father never really finally approved of it.

GG: And the fact that you were successful didn't change his opinion?

RB: Well, for a while, but really, he never really approved of it.

GG: I saw you quite a while ago on a television show in New York, the Joe Franklin show and at the time you told a story about a certain singer that you were in the habit of...I won't say copying, but modelling yourself after, and...

RB: The same lady we're speaking of, Miss Holiday. As I explained to you in the beginning, any young person starting had to start somewhere, and in so doing had some idol that they patterned themselves after. In the very beginning, I was just way-out on Billie Holiday. I thought she was like the last thing. I tried to emulate her in every way, in her phrasing and everything. I was working at the Cafe Society in Greenwich Village one night and she happened to come in....I was elated because I thought this was great. I was not experienced enough to know that I should at least have gotten permission from her to stand up and do her whole entire act *verbatim*. This is what I did. And somewhere along the line, when I got into "LOVER MAN", she just got tired of the whole bit because I was doing the phrasing, the hand movements, the facial expressions, even to the gardenia in the hair. I had all of this.

GG: What did she say to you, exactly?

RB: She upset the table where she was sitting. She got up hurriedly, the table turned over, the glasses rolled everywhere, you know, on the floor and she just stalked out and stalked to the dressing room and as she was going alongside of the wall, she was saying a few things to me that I won't repeat for your tape. I

don't want you to have to bleep it, you know. But finally, when I got back to the dressing room, she gave me a very, very good...reading, you know. At the time, it hurt very much because I thought it was unkind on her part...but later on...what she said to me was "Why do you have to copy me? If you're going to copy me, who's going to copy you?" See, it's not that you need to be like anyone, because you have something of your own you can build on. I think that's what turned me around and caused me to start looking for my own style.

GG: Was this before or after you started working with some of the big bands?

RB: Before. This was in a period when I was just table-hopping from small club to small club, so to speak. I got into Cafe Society through Cab Calloway, who had a little influence with Barney Josephson, who at that time ran Cafe Society. Certain rooms in that era, you'd be glad to get into regardless of what the pay was, just to be able to put it in your pressbook and say "Look, I worked here...."

GG: Blanche Calloway was your manager at one time. How did you get to meet her?

RB: It's a long story. I had been singing with USO shows, camp shows around in Virginia and I worked my way as far as Petersburg, Va. From Petersburg, a club owner there named Moe Barney sent me to Detroit to a club called the Frolic Show Bar, which was owned by a friend of his. At the time I was just getting work by one club owner calling another and saying "Here's a singer who I think is good enough to work the room". While I worked at the Frolic Show Bar, Lucky Millinder's orchestra came into town to play what was then a very important theatre in Detroit called the Paradise. Along with him was the Stan Kenton Orchestra, and Charlie Parker and they all came into the club that I was working this particular night. Lucky hired me on the spot as his band vocalist and when they left that Friday, I left with the band. I only got a chance to sing with the orchestra once. I travelled with them for about three weeks before I actually got to sing. The first night was on a 4th of July in Washington, D. C....(and in the band were such names as Billy Mitchell, Charlie Shavers, Jimmy Nottingham, Al Grey...during intermission, I went to the refreshment stand and I brought back some sodas for some of the fellas in the band. But Lucky took it as offensive, the fact that I went back and bought sodas. He said "I'm paying you to be a vocalist, not a barhop". Those were his words and he continued...."And on second thought, now that I'm sober and can hear you, I don't think you can sing after all". (At this point, the tiny dressing room where the interview was held erupted into laughter.)....I was fired right there that night and left stranded, so to speak, because the band moved on without me. There was a club about a block away from where we were working called the Crystal Caverns so I called this club and I asked to speak to whoever was in charge. I was about 200 miles from home but I didn't have the

price of the bus ticket and pride would not allow me to call back, because my father had already told me, "Once you leave, don't call". At that time Blanche Calloway (Cab Calloway's sister) was in charge of the club. I explained to her what my situation was, I was just looking for a job to work long enough to earn transportation back home. She put me on that night as a guest artist to see how the crowd would receive me. I was received very beautifully and so she hired me...for a week but I stayed there for about 16 weeks. She became my manager at that time.

GG: You were doing ballads more or less at this time?

RB: Oh yes. Well, at that time I was doing everybody else's material. After Billie Holiday put me down, I picked up Dinah Washington's....So I was doing everything that Dinah ever did and some of Sarah's things but I wasn't technically capable of doing everything that "Sassy" was doing at that time. But Dinah I could sort of pick up pretty easily.

GG: About what year was this?

RB: I hate to tell you...1949, mmm....

GG: Soon after that you landed a contract with Atlantic.

RB: Yes, the way the contract came about was there was a disc jockey at that time in Washington named Willis Conover, he's now with the Voice of America. At that time he was a local disc jockey and he came into the club one night and heard me. He called Ahmet Ertegun of Atlantic Records and told him, "There's a girl singing here you should hear." They spoke to Miss Calloway on the phone and they sort of signed me sight unseen. We left Washington and en route from Washington, going to New York to record, we had an awful automobile accident. I was hospitalized for about a year before I got there.

GG: I want to talk about some of your early recordings. You recorded "SO LONG" and on the back of that was "IT'S RAINING" with The Eddie Condon Orchestra.

RB: What a memory you've got. Yes, that's correct, that's the very first record.

GG: Soon after you recorded a song called, "I'LL GET ALONG SOMEHOW", a song which was also done by a singer who was on the scene at the time....

RB: Larry Darnell. Yes, we both had records out on it, Part I and Part II.

GG: I'm interested in how you got to duplicate or to share that recitation passage that occurs in that tune.

RB: It's a very strange thing. Actually, Larry Darnell had a recording on it, and so did I. But that tune was made famous long before either of us got a chance to record it, by a young man who is still probably working in the smaller clubs somewhere, Bobby Marshall. I heard the tune done by Bobby in Detroit long before I was in Lucky's band. It was his showstopper, every night he did it. To be truthful, both of us practically lifted it because he just didn't get the opportunity to record and we did.

GG: Who suggested that you use the song?

RB: I did. I did it because it was one of the things I was doing in my act at that particular time.

GG: Could you describe very briefly what it was like to record for Atlantic at the time. I understand that at the very early part of their existence they actually used their office as a recording studio.

RB: That's true. In fact, when I signed with Atlantic Records, I was the only vocalist that they had. They had one room, approximately twice the size of where we are now and it was located over Stillman's Gym. I think at that time the only artist that they had was a guitarist named Tiny Grimes and a bandleader out of Virginia named Joe Morris and Ivory Joe Hunter and myself. I was the first single female vocalist that they signed. I watched them grow over the years. They moved. They're quite a big corporation now.

GG: As a matter of fact, up until 1969, you were the most prolific artist that Atlantic had. You had the most number of single sides released.

RB: Very true.

GG: Were there many unreleased sides that you did that never came out?

RB: Oh yes. Well, they have quite a catalog now, if they ever decide to do anything. In fact, there are about five or six volumes of the History of Rhythm and Blues that're out now, that don't have anything that they've taken off the shelf in them. They have enough things that we've done, even though they have many things they never released.

GG: Your first "jump" type of hit was "TEAR DROPS FROM MY EYES", which is incidentally one of my favorite recordings by you.

RB: Thank you.

GG: I was wondering whose decision it was at the time to switch from ballad-type tunes to the "jump" things which were going in the early fifties.

RB: Herb Abramson, who at that time, was Vice President at Atlantic Records, had a staff writer, Rudy Toombs. Rudy was originally from the West Coast. He came East and he brought, like an envelope of material and he came to Atlantic and said "I've got a tune for Ruth Brown", because in my night club act I was doing things with a beat. But on my records at that time, I was doing mostly ballads. And I was doing things like "GOOD FOR NOTHING JOE". Rudy gave this song "TEARDROPS" to Herb Abramson and Herb suggested that I do it. At that time, an artist didn't have that much to say about what material they would or would not do. Contract said you recorded and whatever they gave you, in order to record, you went ahead and did. That's how I came about with "TEARDROPS". It was the last thing I expected for it to break like it did. Luckily it did, and it changed the whole thing and I think that after that time, I hardly ever got a decent ballad to do.

GG: Well, I wouldn't say that....

RB: Well, a few of them but they weren't "A" sides because after that it was "5-10-15 HOURS" and "MAMA, HE TREATS YOUR DAUGHTER MEAN" and that set the whole trend. After that, I was labelled a "rock and roll" singer, which I don't believe to this day I ever was.

GG: You didn't consider yourself a rock and roll singer?
RB: Rhythm and Blues, yes. But not a hard rock singer.
GG: On that particular record "TEARDROPS FROM MY EYES", Budd Johnson did the arrangement. Could you describe what it was like working with that band?
RB: He's a beautiful man, he's still very much alive and very much active.
GG: Did you have a major part in the arranging?
RB: No. Nothing at all to do with the arrangement. At that time all you did was go in, sit with the pianist and they got you a key and you arranged and then they would say "Come back on Wednesday". When you got in, the band would be there and they'd run it down once to let you hear it and say "let's make a take", and see what happens. And there have been occasions when you could make as much as 40 takes before they got a good one. We never fortunately went that way. The record, I think, was set by a group who made "SH-BOOM". I know you know...
GG: The Chords.
RB: The Chords. They had the record of making takes. They made 104 takes on "SH-BOOM" and that wasn't the hardest song to sing either.
GG: Was the Budd Johnson arrangement written out or were they given a key and they just sort of worked it out?
RB: No, that was not faked, that was written. At the time there were just usually the tenor saxophone and perhaps a guitar and bass....that was the basic thing. They didn't use all the voices and the electronic equipment like they do now.
GG: At this time, you started to become a singer of "jump" tunes, rather than a jazz singer....
RB: Rhythm tunes.
GG: Rhythm tunes. Okay. And during this period you started touring with the Willis Jackson band.
RB: Eeuuchh... (jokingly). I don't know if I want to go on with this interview. No, that's all right. I'm just kidding. Yes, that's very true. We toured together as an act for about six years.
GG: I take it from your comment that you weren't very enthusiastic about playing with a rock and roll band?
RB: Oh, no. On the contrary, we were doing just what was necessary to work at that time, because Willis was an alumnus of The Cootie Williams band, the reed section, you know? And Cootie by no means had a rock band. But I was thrust out into doing R&B one nighters and this is what we had to play. Don, who is now my right arm, so to speak, he was quite a young man, he remembers us coming to his town. Willis Jackson and I later became husband and wife and we have an 18 year old son.
GG: If you had your choice at that particular time, what kind of music would you have done? Rather than rhythm tunes, would you have gone back to ballads?
RB: As I told you in the beginning, I don't think at that time it really made such of a difference because I was quite young. I'm very choosy now, and all of a sudden some of the things that I've been singing for

years, as I have become older, I've started to listen to and I hear them altogether different now....There used to be an old saying, "I'm out here for a season and not a reason", you know. Well, I'm out for a reason now, that's because I love the music. It's important to me.

GG: Do you have any specific remembrances of clubs that you've played? I know that the 421 Club in Philadelphia was popular for rhythm and blues and the Earle Theatre.
RB: I received the name "Miss Rhythm" while I was working in the Earle Theatre in Philadelphia, from another male singer named Frankie Laine. I was working on the bill with him. He was called "Mr. Rhythm" at the time and one night he went out to introduce me and he said: "I think this young lady deserves the title "Miss Rhythm" and he called me "Miss Rhythm" and I held it from that time on.
GG: Your performance must have impressed a lot of people.
RB: At that time, they had what they called "Midnight Rambles". A "Midnight Ramble" is an experience that you've got to experience to understand it at all. This particular night we sort of veered away from what our regular set was and felt the audience out. We did blues and up-tempo things like we did tonight and by the time the set was over, everybody was sort of on their feet and the house was shaking. At that time, I was only an added attraction. I was not the feature on the show.
GG: Frankie Laine then was considered almost a "Rhythm and Blues" artist, perhaps because of the wide tone that he used. Did you find that he was equally popular with colored and white?
RB: Of course. I think it was quite an experience for me to work with him, not only just to work with him but I think I was probably one of the first ones trying to get his autograph the day we opened. One of the tunes that he did that I heard by him and I sang was "THAT'S MY DESIRE". Remember that? That was quite popular. I never thought when I was singing around home that I would ever get a chance to work with the man. He was very much a favorite.
GG: I'd like to talk about some of the writers of your tunes. You mentioned the other night in your act that the only tune you ever wrote was "MISS BROWN'S BLUES" in the key of C. I happened to notice on my copy of "HELLO LITTLE BOY", that the name "Brown" is credited. Is that you?
RB: "HELLO LITTLE BOY, DON'T YOU REMEMBER ME?". Yeah. That's a Brown composition. I haven't gotten any money for it, but it is.
GG: One other question about songwriters. One of your recorded songs is credited to a "C. Calhoun". I'd gotten some information from another source that this writer was actually Jesse Stone, an arranger for Atlantic. Is this true?
RB: There were a number of writers who used different names for publishing reasons. Yes, Calhoun was Jesse Stone.

GG: About the time of "OH, WHAT A DREAM", which was around 1954, Atlantic started backing you with vocal groups, which were quite popular at the time. How did the vocal groups affect your career?

RB: Not at all, because it was just for recording purposes. We never worked together after it was done. The record companies just did that for record sales as they figured two names together were stronger than one and we were both contracted to them. At that time, you had to do what the record company said or not record.

GG: So you really had no feeling pro or con about the groups you recorded with.

RB: No. I recorded with The Drifters but I never sang with them on stage, ever. I recorded with Clyde McPhatter but we never toured together to perform together. We worked on the same bill but as separate acts.

GG: Did you have much of an affinity for some of the music that was going around then, things like "WHITE CHRISTMAS" or in the up-tempo vein, things like "MONEY HONEY"?

RB: As I said, I'm strictly in the blues-ballad thing, very much. The groups that did that sort of thing were,

like, The Clovers and The Drifters and at that time what they were doing was where it was at, as far as I was concerned. They too, were obligated to do what the record companies told them.

GG: How did the great influx of "Teenage music" towards that latter half of the fifties affect you and your career?

RB: As far as my recordings were concerned, the record company very quickly got into that because they brought in a young writer named Bobby Darin and he wrote a tune for me called "THIS LITTLE GIRL'S GONE ROCKIN'". We did a tune called "LUCKY LIPS" which was supposedly geared to fit into this particular sound they were getting. I did the recordings but I wouldn't promise you that it was really Ruth Brown 'cause I really didn't....

GG: You didn't have your heart in it?

RB: No, that wasn't me. No.

GG: I know you did some shows with Alan Freed at that time.

RB: Paramount Shows, uh-huh....all of them.

GG: Do you have any particular remembrances of Alan Freed?

RB: Quite a few remembrances. Seven shows a day, who could forget it?

GG: He was reputed to be very generous towards the people who performed for him.

RB: He was. He was a beautiful man. We did the seven shows a day bit at the Paramount. Seven-thirty in the morning, I can remember the kids lined up outside with their lunch boxes that early in the morning.

GG: Did you consider this heavy schedule a strain?

RB: It was. But what happened then....the show was so loaded with acts....there were probably ten, twelve acts on one bill and you really didn't get a chance to do anything except perhaps two numbers when you went on. At that time, Alan Freed, being the outstanding deejay that he was, had saturated the air with everything before you got there and all you had to do was go up on stage and the band hit the introduction and the audience would sing it for you. You could lip sync, you know, they wouldn't read you. Everybody was singing. (Aside) Seven a day.

GG: You must have gotten quite a few spins from Alan Freed. I can remember my first introduction to your music was from one of his radio shows.

RB: Yes. I did his radio shows and his TV show and we cut about seven or eight kinescopes at that time, small motion pictures. I don't know whatever became of them but we made them.

GG: It would be nice if they were ever uncovered....

RB: I'd like to find them, too.

GG: We've pretty much reached the end of the interview. I'd just like to ask you if you plan to do any recording in the near future?

RB: Yes. We're going to record in about three weeks. We're going to do a live recording, possibly from the Village Gate in New York City. Don and the immediate group. We'll know more about that when we get in but it's just about set.

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"Just For You And I" The SUPREMES

By
Dave Ardit
and
Steve Petryszyn

Living in the midwest is a cultural drag, and if you're an R&B oldies freak it is downright frustrating. Ah, to be part of the New York revival scene, that I can only dream about! The point is, that as a young collector it's frustrating enough to know that the 50's passed me by without the realization that the 70's revival is also passing me by. I can live with the former - I wasn't old enough to appreciate the period. But now, I am old enough to appreciate the revival and here I am stuck out in Ohio. To say the least, I felt unfulfilled as a collector, so about a year ago I decided to track down the Columbus 4 Pharoahs. Their beautiful "Give Me Your Love" is a classic collectors item so I thought I'd try and locate the group for an interview. With the help of a local deejay, WCOL's Bob Alan, I located Leo Blakely who was not an original Pharaoh but sang with the group after they had changed their name to King Pharaoh & The Egyptians. It was during the interview with Leo that I discovered the whereabouts of the Supremes. We had been talking about King Pharaoh and the other group members when he mentioned Forest Porter. I had asked him this question; "Had any of the Egyptians sung in any other groups?" Leo replied "Forest Porter sang with a group called the Supremes. I believe that they recorded for Ace records." After Leo picked me off the floor, I managed to blurt out - "Just For You & I?" "Yea that's the one", Leo answered. I then asked him if any of the group still lives in Columbus? He replied, "Yea, all five of them. I play ball with them occasionally." It was through that interview that I contacted Forest and the rest of the Supremes. In October of 1972, Steve Petryszyn and I drove to Forest's house on the south east side of the city where we interviewed the whole group. The following story is a result of that interview...

It is late 1954. The Crows are riding high on the East Coast with their smash hit "Gee", while the Penguins overwhelm the West Coast with "Earth Angel." The development of R&R, with its roots in R&B, is beginning to take shape. Amid this transition, two young East High School students from Columbus, Ohio plan to form just what the music industry needs— another R&B vocal group.

The two young singers were Bobby Isbell (bass) and Eddie Dumas (2nd Tenor). They were soon joined by fellow classmates Forest Porter (lead), Jay Robinson (Baritone), and Eddie Jackson (1st Tenor). The naming of the group is a unique story as Bobby Isbell explains it; "It was a cold winter night in late 1954 and we were all keeping warm with a bottle of Bourbon Supreme. We were just starting at the bottle when we realized the Supremes would be a great name for the group. The Supremes it has been ever since."

From 1954 till January 1957, the group sang in and around Central Ohio. Everyone was still in high school and singing brought in much needed extra money. Forest was married in 1956; consequently, he moonlighted between the Supremes and the Crowns (local-no records) to help make ends meet. According to Forest; "By 1956 we never lost in any of the local battle of the group contests, in fact we had to lie about not being on a particular show before other groups would show up. We were just bad dudes."

By January 1957, the group had finished high school. The new year started off great when Bob English, a southern promoter, contacted the group. The South was supposedly crying for the entertainment like the Supremes so English offered to sponsor the group if they would come to Florida. Financial problems prevented them from going directly to Florida, so they sang in Fort Wayne, Indiana in order to get enough money for transportation.

The Supremes debuted in Pensacola at the Savoy Ballroom by singing for their supper. They entertained in front while name acts like the 5 Royals and Little Willie John occupied the main ballroom. The Supremes got it together so quickly that people began leaving the main ballroom to listen to the new group out front.

They remained in and around Pensacola and Mobile for

about a year and a half, singing in exclusive white night clubs. They sang everything from Rhythm and Blues and Rock to Calypso and Country and Western. One of their most memorable shows was in Panama City, Florida in 1957 when they filled in for the Heartbeats who were unable to make their engagement.

Their base was in Pensicola at the Southland Club where Wally Mercer was the band leader. (According to Dumas, Wally was involved in the original draft of "Rock Around The Clock.") While in Pensicola they turned down a lucrative deal to be singing waiters at an exclusive white night club (the Picadilly Club) for the chance to cut a record.

A local record store owner, Stan Rabin, told Joe Ruffino of Ace Records about the Supremes. After hearing the group, Joe convinced Joe Rogers, owner of the Southland Club and the Supreme's manager, to let the group record for Ace. In April 1957, they recorded "Just For You & I" and as one might guess Ruffino played no part in the writing of the song. In 1956, while still in Columbus, Forest had written the song for his wife Patti, who felt neglected since Forest spent most of his time with the group. He wrote the song as a tribute to his wife, a reaffirmation of his love, he wrote it "Just For Her & Him." In addition to Huey Smith's piano work at the recording session, Lee Allen of "Walking With Mr. Lee" fame did the sax work. When the group sang the song live, Forest had always done the entire lead, including the talking part. But Ruffino did not like Forest's speaking voice so he had each member talk the lyrics. Joe finally decided on the bass, Bob Isbell. I might add that on the same day the Supremes recorded, Huey Smith recorded his classic "Rocking Pneumonia and the Boogie Woogie Flu." Also on the same day Bob Isbell sang bass with the Clowns on their recording of "Just A Lonely Clown." Later in the day the Supremes recorded "Honey Honey" b/w "Glow"-which was never released. That night the group returned to Pensicola from New Orleans, still lacking a flip side for the record. The group had wanted to back it with "Honey Honey" but Ruffino did not want to pair it with "Just For You & I" perhaps feeling it was a strong "A" side for another record. About 4:00 A.M. "Nature had called" Forest and as he sat meditating, he wrote "Don't Leave Me Here To Cry". The basic beat of the song was modeled after the Dell's "Jo-Jo." Forest had intended to sing the song much slower but when Ruffino approved it for the B side he upped the tempo and had Forest give it a Little Richard flavor. Shortly after completing the record, Ruffino told the group to return to Columbus and to await word on the release of the record and a planned national tour with other groups. July rolled around and the record was released but no tour ever evolved. Today the group is "still waiting" in Columbus.

Like so many one shot R&B groups of the 50's, the Supremes did their thing but were never rewarded. They

received no money for the record. When I told them their song was a highly sought after collectors item, they were a little upset to say the least. Since the record never sold well for Ace, some might contend that the Supremes have little right to complain, anyway much less than some of the major R & B groups who were shafted. Yet, the Supremes had talent, still do for that matter, and they tried. For that they deserve praise. Perhaps like so many other black groups of the period, they were a Victim of the Times. In that case one can only say it's a damn shame.

Before concluding I want to tell a little about the group today. During the course of the interview, Steve and I could not quite believe we were talking to an actual 1950's R & B group. That might sound a little corny but we are just collectors, and to think the Supremes were actually a part of the 50's R&B scene was a real trip for us. The following are just a few additional comments about the group today and yesterday:

We asked the group what they liked to listen to as youths and who some of their idols were. Unanimously all said they dug Clyde McPhatter & The Drifters. Since Columbus had no black radio market in the 50's, they listened to WLAC out of Nashville. In rattling off groups and songs they enjoyed, "I" by the Velvets and "Romance In The Dark" by the Diamonds come to mind.

Next I would like to clear up a few rumors about the group. First, they are not the Velveteers on RIC. When I asked Forest about the group and mentioned that the two groups had a similar sound, Forest replied, I've never heard of them but they must have been good if they sounded like us." Secondly, there is a rumor that Ruby & The Romantics who are from the Akron area were connected in some way with the Supremes. Eddie Dumas cleared up the rumor when he told me that when "Just For You & I" came out in 1957, the Romantics had to change their name. They had been calling themselves the Supremes also.

Today the group still gets together occasionally to sing, but not professionally. The night of the interview, the Supremes treated Steve & I to some acappella versions of "Glory Of Love", "Let Me Come Back" (The Checkers' Song) "In The Still Of The Night", "Gee" and "I & I" (an original composition the group never recorded - written by Jay Robinson). As Steve and I sat there in awe and the room echoed with "Just For You And I", we could say was "Damn-unreal"! Today each member has done quite well outside the music industry. Forest is a Sales Representative for Anheiser Busch, while Eddie Jackson is a driver salesman for the firm, Bob Isbell is a Supervisor for Weatherhead Auto Parts, Jay Robinson is a spray painter and Eddie Dumas is a Carry-Out owner.

The SUPREMES DISCOGRAPHY

ACE 534 JUST FOR YOU AND I/DON'T LEAVE ME HERE TO CRY
ACE (UNRELEASED) HONEY HONEY/GLOW



CLOCKWISE: Bob Isbell - Eddie Jackson - Jay Robinson - Eddie Dumas MIDDLE: Forest Porter

They're Talking Again...The Medallions

Two of the names which have been synonymous with west coast Rhythm and Blues are Mr. Dootsie Williams (owner and founder of Dooto Records) and Vernon Green (lead of the Medallions). Bim Bam Boom is happy to announce that they have teamed up once again and released what we think is one of the best Rhythm and Blues records of the last ten or more years, "Can You Talk". Dootsie and Vernon collaborated on this new tune which is an outgrowth of an idea which Dootsie had about a friend of his who would call up his married girlfriend and say "Can You Talk?"; Vernon supplied the music and Dootsie the lyrics. The Medallions consist of Vernon Green, Jerome Evans and two young females. (See photo which was taken during the recording session).

Vernon and the group have been playing to sell-out crowds in the Los Angeles area and are in great demand at Art Leboe's club in Hollywood.

A new Medallions album, now on the market consists of six unreleased masters - "Give Me The Right", "She's The One", "Someone For Me", "I Want To Be Your Lovin Man", "I'm In Love With You" and "Earth Angel". Four old hits and three new tunes including "Can You Talk". (Available on 45 rpm - Dooto 479)

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Across the sea.....

Bill Millar

The death of Little Willie John is chronicled in the June 8th, 1968 edition of "Billboard". Datelined Walla Walla, Washington, May 27th, the notice reads: "Willie John, co-writer of "Fever", popularized by Peggy Lee, died Sunday (26) at The Washington State Penitentiary, where he had been imprisoned since 1966 on a manslaughter charge. He was thirty years old. John, better known in the recording industry as Little Willie John, is survived by his widow and two sons in Detroit." There was no great cult nor a string of posthumous hits. James Brown looked suitably sad on the cover of his tribute album — THINKING ABOUT LITTLE WILLIE JOHN and a few nice things" — and "Shout" magazine hoped he would be

remembered long after many of the ten prevalent sock-it-to-me hiccoughing insults to good taste were forgotten. So not a lot really — not for the greatest soul singer the fifties had known. On the fourth anniversary of his death we might hope to redress the balance a little.

Willie John's first forays into the recording studio remain obscure. No-one I know has heard MOMMY WHAT HAPPENED TO THE CHRISTMAS TREE by Little Willie John, three lads and a lass on Prize 6900 circa '53 or '54. Yet, even before then, in 1950, he had toured and recorded with The Paul Williams Orchestra. THE HUCKLEBUCK on Savoy and RING-A-LING on Rama are two such recordings with Paul Williams although, during this period — Willie's

LITTLE WILLIE JOHN



mid-teens — he also toured with the Ellington and Basie bands as featured vocalist. By 1955, he had joined King where he remained throughout his exceptional career. In the fifties and early sixties, he, Hank Ballard and James Brown formed the backbone of the King label and Willie, in particular, racked up fourteen best-sellers. Producer Henry Glover habitually covered the records of West Coast R&B acts with King artists and the first Little Willie John hit, *ALL AROUND THE WORLD* (4814), outsold the original by Titus Turner although you'll know it best by Little Milton who called it *GRITS AIN'T GROCERIES*. A hot-tempered bundle of five foot nothing, Willie rocked in riveting, power house fashion and his uptempo recording cannot be faulted. *UH UH BABY* (5083), *LET'S ROCK WHILE THE ROCKIN'S GOOD* (5142), *LEAVE MY KITTEN ALONE* (5219) and *I LIKE TO SEE MY BABY*, a sizzling duet with Hank Ballard from his *SPOTLIGHT ON . . .* album, reveal an assurance that few teenage singers possessed. But I adore the slow sides where his expressive voice is more reminiscent of Texas band singers than those of Detroit where he lived for most of his life.

There is an overwhelming sadness in most of his songs. They don't usually go beyond broken love affairs but the overpowering intensity of his distraction suggests a far wider context. Simply what it was to be black long before it was fashionable to sing of black pride. The title of *SUFFERIN' WITH THE BLUES* (4989) points to this general condition and Willie sings it with appalling maturity. The parallels with Frankie Lymon are obvious but cheeky precociousness is not one of them. The shrill rage of Little Willie John even underlines his often curiously sophisticated choice of song; *COTTAGE FOR SALE* (5342), *THE VERY THOUGHT OF YOU* (5458) or even *BILL BAILEY* (5850) where much of his agony is delivered in an arrangement that rocks along in no uncertain manner.

There's another like that and it's the one that really slays me. *MY BABY'S IN LOVE WITH ANOTHER GUY* (5744). The band sets up a triumphant, would-be incongruous beat while Willie wails the following lines: "When I got home this morning / I found a letter on my bed / When I opened up that letter / I broke right down and cried".

The result is one of those rare, intensely moving performances which sound full of grief despite a prominent feature which suggests elation. But it takes several plays for the particular brilliance of this cut to seep into your bloodstream and when you listen again the music is not so jaunty after all. It merely serves to excite, sharpen and exaggerate emotions of pity. This is THE Willie John performance but, from as many as 50 King singles, an awful lot of others came very close to it. *TALK TO ME, TALK TO ME* (5108) is another gas. As I think I've said before, (Charlie Gillett must have said it first anyway), it really is one of the most expressive of all popular songs and must have solved a great many personal communication barriers when it hit the Top 20 in 1958. It was Willie's biggest hit apart from *SLEEP* (5394) which, along with the very successful *FEVER* (4935), I'm not so keen on.

SLEEP is particularly odd. An A/R man's goof with an Odeon organ interval. Weird lyrics too. Another death wish or could it really be a song about how we all just love to

sleep? It was the biggest smash he had; why have soul singers like Burke ('Got to get you off my mind'), Redding ('Dock Of The Bay') and Little Willie John had their biggest hits with their worst material? Remember Little Willie John — not for *SLEEP* — but for ballads; the beautiful Southern styled *BIG BLUE DIAMONDS* (5681), the achingly desperate *IF I THOUGHT YOU NEEDED ME* (5066) or the others I've mentioned, particularly *MY BABY'S IN LOVE WITH ANOTHER GUY*.

Willie's influence was positively enormous yet sadly underestimated in public discussion even among R&B enthusiasts. Many of his recordings inspired revivals by other singers: Sunny and The Sunglows, Fleetwood Mac, Billy Young, Gene Summers, Tommy Tate, Presley, Johnny Preston, Peggy Lee and so on bear witness to the degree to which other performers listened to Little Willie John. Some copied his vocal inflections to a tee and others swiped Henry Glover's arrangements. No one improved upon the performances. And it sometimes seems to me that Johnny Adams is the vocal reincarnation of Little Willie John. Try, if you get the chance, to compare *MY BABY'S IN LOVE WITH ANOTHER GUY* to Adams' *PROUD WOMAN*, *GEORGIA MORNING DEW* or almost any of his SSS International sides. Their voices have the same mature robust / tender way of dealing with infinitely sad lyrical themes and if I had to listen to them both for a week I'd never stop crying. This article is not the best place in which to deploy the reasons why I feel Adams should be bigger than Elvis; but I've not been so moved by another soul singer since Solomon Burke's first Atlantic outings and, given the opportunity, I'll return to him in more detail. Certainly, I find very few other contemporary black performers have the authority or potential durability of Little Willie John's music.

Some years back in RM, Mabel John, of Stax and Raelets fame, had this to say: "If you get in it so young, you don't have a complete childhood. That happened to my brother, Little Willie John. He's 29 now and he's a little boy doing all the things that kids do." Three years before, Willie stabbed a railroad employee, Kendall Rountree, to death during a brawl in a Seattle cafe. Convicted of manslaughter and imprisoned in Washington State Pen, he died — they say of natural causes on 26th May, 1968. As "Billboard" pointed out, born Camden, Arkansas on November 15th, 1937, he was thirty years old.

Only two of Willie's albums were made available here *SURE THINGS* (all good stuff) and *COME ON AND JOIN LWJ AT A RECORDING SESSION* (a typically uninteresting apart from *BIG BLUE DIAMONDS*, *BILL BAILEY* and *MY BABY'S IN LOVE WITH ANOTHER GUY*). King has recently issued an album of Willie's best-sellers entitled *FREE AT LAST* with the most romantic yet harrowing sleeve I've ever seen and Golden Memories, Inc., 3 East Main Street, Mooresville, Indiana 46158, have a stack of Willie John albums at three dollars each. *FEVER* (King 564) and '24' Original by . . . (King 949) have the best selections. Do try for these — you really can't call yourself a soul enthusiast without at least one of them.



HEARTBREAK FOR THE HEARTBREAKERS

by Alan Lee, Donna Hennings, Les Moscowitz

were hoarse. Mrs. Claiborne called us over and said, 'Boys, I'm going to sign you to a contract.' We were thrilled, because up until that point, all our singing had been done on street corners. I couldn't envision anything but thousands and thousands of dollars," Bobby remembers. "I told my father that if he signed the contract for me, I would buy him a house."

The group practiced diligently, but late in 1950 Fred Holmes and William Ross were drafted. Ross was replaced by George (Junior) Davis, formerly the lead singer of the 4 Dots (they recorded "My Dear" and "You Won't Let Me Go" on the Dot label); and Lawrence Green replaced Holmes.

To The Heartbreakers' surprise, Mrs. Claiborne told the group that she had managed to get them a contract with RCA Victor, then one of the largest recording companies in the world.

"Now we figured that this was the biggest—you know—this is the General Motors of the recording business," Bobby said. "Mrs. Claiborne wanted to sign us with a major company instead of releasing our material on her own 'DC' label, because she was having contract problems with one of her other groups—The Cap-Tans."

The Heartbreakers recorded a total of eight songs for RCA during two sessions. During the first session they recorded "Heartbreaker," "Wanda," "You're So Necessary To Me," and "I'm Only Fooling My Heart." Bobby said that "the rest of the songs were recorded several weeks later. I wrote most of our material, except 'Why Don't I?' which was written in five minutes by our manager Joe Drew on the way to practice—on a streetcar."

The group made a number of local appearances in and around Washington, D. C., while "waiting for the records to hit the charts." They appeared at the Flamingo Room in 1951 with Moms Mably, and also made several appearances at The Howard Theater, Washington's equivalent to New York's Apollo.

"The first time we played The Howard, the other stars were Frank Motley and His Crew, TNT Tribble and His Orchestra, and Leslie Uggams, who was only nine or ten years old," Bobby remembers. "We were each supposed to get \$100 for the weeks' engagement, but after deducting expenses for new uniforms, we only received \$23." This was their first in a long line of financial disappointments.

Meanwhile, RCA was releasing their records at the rate of one every three months without much success. "RCA didn't know how to promote Rhythm and Blues," Bobby said. "The Heartbreakers became popular in D. C., but we weren't getting bookings elsewhere. I assumed that since we had a manager, he was supposed to take care of all that. I kept wondering when the big day was going to come."

Hardships piled up for the group. "When we first started singing, three of us were married; and inside of six months, we were single again, because of the sacrifices we had to

"We didn't make much money, but we sure had fun(!)", remembers Robert (Bobby) Evans, lead singer of The Heartbreakers, a pioneer Rhythm and Blues vocal group from Washington, D. C. Like many groups of the 1950's, The Heartbreakers suffered many misfortunes stemming from poor management, bad luck, and bad timing. They recorded a number of songs for one of the largest record companies in the world, yet they remain known to few record collectors.

All The Heartbreakers grew up in Washington. In 1948, brothers James and William Ross joined with guitar player Lawrence Tate to form a singing group called The Heartbreakers. It didn't take long for them to realize that it was difficult for three singers to achieve four-part harmony, so they asked their friend Fred Holmes to sing bass with them.

The group spent hours singing at the Lincoln playground, and there they met Bobby Evans, an aspiring songwriter. Bobby said that "at that time, the group didn't want another member; so I went home and wrote a song called 'Heartbreaker' which I knew they couldn't turn down. As a result, they not only accepted me into the group, but they made me lead singer." (Bobby admits that his idol was Sonny Til of the Orioles, who was very popular in Washington at that time.)

The Heartbreakers' first step to potential stardom came when they appeared on a local radio program, "Art Brown's Amateur Hour." Lillian Claiborne, a Washington, D. C. record producer, was listening to the program, and invited The Heartbreakers to audition.

Bobby described their audition for Mrs. Claiborne: "It looked like they were waiting for the Messiah to come. They had this big welcome with Frank Motley and His Crew (another Washington group), and we sang until we

make," Bobby explained.

It was difficult for them to hold regular jobs because of frequent personal appearances and practice sessions. "Our bosses didn't take into consideration that we were striving to make it in show business; so when we missed a day or two, they decided that they didn't need us anymore. In fact, I got fired a week before Christmas because I took time off to practice for a New Year's Day engagement," Bobby remembers.

Money was hard to come by. Bobby said that his group was forced to gather empty soda bottles in order to buy beans for their Christmas dinner. "Not exactly a life style one would expect for RCA recording artists!" he added.

One of The Heartbreakers' major problems was their being asked to record songs oriented to the white record-buying public, rather than Rhythm and Blues music. Their repertoire included "The Shiek of Araby" and Frankie Laine's "Jezebel"—and the flip side of their first release was an old country and western tune, "Wanda." After hearing The Heartbreakers sing a country and western song, a Washington, D. C. disc jockey made the ironic remark that "they sounded too black to be white, and too white to be black."

Still to come was a fateful decision which probably sealed The Heartbreakers' decline into obscurity. Mrs. Claiborne arranged an interview for the group with Lou Krefetz, manager of the phenomenally successful Clovers.

"The day we had the appointment, I was moving out of my apartment and couldn't go," Bobby recalls. "After the interview, I asked the fellas why they didn't sign with Krefetz, and they said he wanted too much money. I told them that they were the most stupid guys in the world! We had 100 percent of nothing; and I would rather have had 50 percent of something! If we could have had HALF of the money The Clovers were getting, I would have been happy."

The Heartbreakers always traveled in the shadow of The Clovers, who were the most successful vocal group from Washington, D. C. "They were good—they were very good," Fred Holmes said, "but I'll tell you: I still think we were better, harmony-wise." Fred recalled an incident that occurred at a Clovers' appearance at a beach resort near Annapolis in 1952.

"We went down to see The Clovers and we were about 50 yards away. We knew the songs they were singing by heart, so we started singing. We weren't trying to belittle The Clovers, by no means—we were just harmonizing and fooling around—and we drew a bigger crowd around us than they had."

The Heartbreakers disbanded in 1953 because of group conflicts. Lawrence Tate and William Ross joined The Griffins and recorded "I Swear By All The Stars Above" and "Scheming" for Mercury records. Robert Evans formed a new group with Fred Holmes called The Topps. The group also included Albert Evans (no relation to Bobby), Jerome Patterson, and Leroy Henderson.

"One Saturday we hopped in a car and drove to New York City," Bobby said, "to find a record company that would record us. We pulled up at 125th Street, and Joe Duncan (who sang with The Vocaleers) showed us a record store that he thought might help us. A fellow named Danny

Robinson heard us sing, and called his brother. About 15 minutes later, a Cadillac pulled up. It was as long as a house, and Bobby Robinson got out, wearing a full riding habit!" Robinson listened to the group, and immediately signed them to a contract. "We knew we were going to make it now," Bobby Evans remembers. "After all, this was New York City."

The Topps' first recording for Robinson's Red Robin label was "What Do You Do/Tippin" (Red Robin No. 126). It wasn't balanced electronically and sold poorly. "The second record that we made for Bobby was written by Eddie Curtis, who wrote The Clovers' song 'Lovey Dovey,'" Bobby explained. "We also used The Clovers' piano player Van 'Piano Man' Walls, which accounts for our song 'I've Got A Feeling' sounding so much like The Clovers' 'Little Mama,'" he concluded. As with The Heartbreakers, poor promotion hindered their record sales.

In 1955, Robert Evans was drafted into the Army, and after his release he decided to forget show business. He had spent five years trying to become a star, without success. Bobby and Fred were surprised to learn that the RCA releases by The Heartbreakers are worth approximately \$150 each to record collectors. "We used to have boxes of our records," Bobby lamented, "but we gave them away at parties."

Today both Bobby and Fred Holmes are successfully involved in private endeavors. Looking back, Bobby Evans admits that "show business was the only job where I really wanted to succeed, and I didn't."



HEARTBREAKERS AND RELATED GROUPS DISCOGRAPHY

FOUR DOTS

DOT

1043 My Dear
You Won't Let Me Go

LEAD SINGER

Junior Davis
Junior Davis

HEARTBREAKERS

RCA

4327 Heartbreaker (E1VW3672) Bobby Evans
Wanda (E1VW3673) Lawrence Tate
4508 I'm Only Fooling My Junior Davis
Heart (E1VW3674)
You're So Necessary To Bobby Evans
Me (E1VW3700)
4662 Why Don't I (E2VW5923) Junior Davis
Rockin' Daddy-O (E2VW5926) Bobby Evans
4849 There Is Time (E2VW5924) Bobby Evans
It's O.K. With Me (E2VW5925) James Ross

ROADHOUSE

1007 Cry Wind Cry (5092) Bobby Evans
I Swear By All The Stars
Above (5090) James Ross
1008 Hey Baby (5094) Bobby Evans
I Only Want To Be Your
Guy (5095) Lawrence Green
1010 Embraceable You
Heartbreaker (recorded live at
The Howard Theater)
1011 Ain't Nothin' Shakin'
Is It Real
1012 We're Gonna Have Some Fun
Goodbye Baby
1014 Don't Stop Baby

TOPPS

RED ROBIN

126 Tippin' (R-3055)
What Do You Do (To Make Me
Love You So) (R-3054)
131 I've Got A Feeling (R-3072) Bobby Evans (all)
Won't You Come Home Baby
(R-3037)

GRIFFINS (Previously known as WARBLERS)

MERCURY

70558 I Swear By All The Stars Above
Sing To Me

70650 Scheming
Bad Little Girl

70913 My Baby's Gone
Why Must You Go

WING

90067 Forever More
Leave It To Me

HEARTBREAKERS (UNRELEASED)

Movin' Man
Since My Love Has Gone
Alone In The Night
I Wanna Go Home (Korea Blues)
She's Gone
I Don't Want Anybody
Manana In Havana
You'll Never Walk Alone
Down Baby Down
Just Before They Dim Those Lights
Each Dawn I Cry
Love Keeps Laughing At Me

TOPPS (UNRELEASED RED ROBIN MASTERS)

Ain't It Good (Mmm, Baby I Love You So)
Young Girls

TOPPS PERSONNEL

Robert Evans (lead)
Albert "Midge" Evans (first tenor)
Leroy Henderson (baritone)
Fred "Nugie" Holmes (bass)
Jerome Patterson (guitar)

GRIFFINS (WARBLERS) PERSONNEL

William Ross (lead)
Bill Alford (first tenor)
Lewis "Flip" Thompson (second tenor)
Lawrence Tate (baritone and guitar)
Joshua Bright (bass)

HEARTBREAKERS PERSONNEL

Photo with sheet music: Lawrence Tate (guitar), seated
(l-r) James "Jay Boy" Ross, William Ross, Robert
Evans and Fred "Nugie" Holmes.

Photo with grey suits: Lawrence Tate (guitar), seated
(l-r) James "Jay Boy" Ross, George "Junior"
Davis, Robert Evans and Lawrence "Lucky"
Green.

PHOTO BELOW: FRANK MOTLEY & HIS CREW WITH
JOE LEWIS (Center)....





Rock 'n' Roll as A WAY OF LIFE

Wayne Stierle

Looking at a record label you see the title, song writer or writers, publisher or publishers, artist or artists, numbers, pre-fixes, and sometimes just plain nonsense. You never see what you come to accept as fact often. (What did he say?). Well, sometimes we associate a certain "smooth" sound, or just a certain "feel" with a particular series of recordings, usually by the same group. Many times it's a sound from a company, more than a group, or any one artist. The groups are usually singled out, and they are the performers, but not always the ones who deserve the full kind of credit they actually receive. I'm not down on anybody, but I'd like to see what I'm never gonna see, and that's a little more perspective of thought. (Or even a nickel subway ride for a start).

How many times are we gonna hear something like, "...A good assist from the band..."? Somebody arranged that band, or guided it, and no matter how many "head" sessions came off, it wasn't really 1-2-3 on any good record. If it's a super powerful song, then somebody has to blast the group into that bridge, and all the harmony in the world doesn't beat a straight chorus of saxes pumping out a punchy C-7 chord or two. The release of the bridge, usually the second bridge, is given all its' impact by the sudden jolt of the band or orchestra streamrollin' to a dead end stop. This is the emotional touch that may actually sell the

record. Done poorly, it may be the thing that kills the record. Even Tony Williams, with all that raw power, had the finest driving back-up tracks possible. If a great voice, or performance, is forced to carry the load, then great becomes good, and good doesn't become anything. Every part concentrating on itself is what makes it.

Most group copies, even when a fine group is mimicking a style, fail because all parts don't jell. You hear somebody copping on The Flamingos, for example, and maybe they come in heavy on off-beat backgrounds and a sweet lead voice. Fine. Somehow it doesn't make it, and most times the group is faulted and the group copies is credited with super-human qualities. Meanwhile the fact that the band was clinking away, and the echo used by the premier group wasn't arranged into the session, etc., is not seen as the main problem. I'm not saying that you can do The Flamingos anytime you choose, but if you hear somebody dying from trying, it may be that the group is getting done in by a really lousy production or arrangement. The Dubs' "Chapel of Dreams" is a very good example of a "Platters Styled" ballad that worked. The song was not geared to a wide audience, but it was note for note, a very strong composition. The group was good, but what positively put it in the money, was that the production and instrumentation supplied by George Goldner, Gone Records, and Richard Barrett was right on target. The band was clean,

and solid, and devoted to showcasing the material, which may sound a little strange, but it works that way. If this song was presented with a weak combo, or a combo that set no definite "sound" then it would have floundered. The group would have been blamed for failing in a "copy" or "type-cast" attempt, and would have been written off as a watered-down quintet. By the same token, had the band been that good, and the song that good, and the vocal group weaker, it wouldn't have worked. Had the group been fabulous, and the band equal, or better than it was, but the composition a real "lemon", then it would've been a stiff. All things strong, and it makes it, even though most of the strengths won't get proper credits. This all seems quite academic, I know, but the reality of who gets the blame and/or credit is always fouled up somehow.

Sometimes a song is chosen, and the actual tracks are recorded, before a lead voice or group is even picked. It is, with some really great recordings, a long period of time in putting together a musical/vocal puzzle, and the pieces are invented as you go along. I heard the vocal track of a really great record a few years ago. Fabulous. It had the type of feeling that I liked, and it wasn't "cluttered" up by any phony junk or unneeded "extras". There was a gutsy lead backed by an outstanding bass run, and a very clear staccato beat, and you knew you liked it from the first twenty seconds. Three months later the record came out. Forget it. In a zealous, but misguided production decision, they added extra background voices, more beat that confused the issue, and violins to "sweeten" it. It sure was sweeter, and I got a toothache listening to it. Somewhere in there was the tape I had heard, but it was neatly hidden. The public doesn't play hide-and-go-seek with a new record, and this seemingly slushy recording fell flat at the very bottom of the top 100. It could have easily made the top 60, and probably would have been a top 40 hit, even higher maybe. Every part was extremely well done, but instead of enhancing the song, the production worked very hard against it. It was to become muddy, and the direction unclear. Later someone said the "song wasn't ready" yet, but it really was buried alive. The public saw it as a weak performance by the artist, which it wasn't, but it sounded like one.

It's not that we can do anything about this since changing the past is kinda hard, unless you're good at bending the truth, but we can look twice at things. When a group is really fantastic, they deserve the credit, but so does the arrangement of whatever it is that allowed them to stand out so far in front. If there's a group recording by one of your favorite groups, but it sounds too "pretty" for you, give it another 45 revolutions per. You may find a really solid performance there, even if it means training your self to the art of "tuning-out" certain instruments. (You can do this with a few weeks of practice, and it does a lot for your over-all "ear". Violins are the main offenders that you'll start to filter out most likely.). None of this changes the basic talents involved here, but you can shift some of the things around, and get a clearer picture or sound image. These recordings are what put the group in front of the public in the first place, and even something as small as a 7" plastic circle, can be a rather huge stepping stone. It can also be a stumbling block.

Bum Bam Boom

RECOMMENDS . . .

STORMY WEATHER MAGAZINE, BOX 591, FORESTVILLE, CALIF. 95436: \$1 will bring you #8 plus record catalog, plus one back issue, #7. Editor of this magazine is Lenny Goldberg, one of the original oldies freaks. SHOUT, 46 Slades Drive, Chislehurst, Kent BR7 6JX, England. Sample 50¢ subscription \$5.00 - air mail, \$3.75 sea mail. Discos and label listings of artists and record companies from the 50's and 60's.

ROLLIN' ROCK MAGAZINE, Ron Weiser, 1264N. Hayworth Ave. Hollywood Calif. 90046 - 60¢ an issue, \$2 for 4 issues. Interviews with the stars of the past and present. Mustly Rock & Roll and Rockabilly.

LIVING BLUES, Box 11303, Chicago, Ill. 60611, one issue 60¢ - four issues \$2.00. On the scene coverage of contemporary blues plus blues from the 1920's with lots of photos.

WHISKEY, WOMEN AND, Dan Kochakian, 39 Pine Ave. Haverhill, Mass. 01830. Sample \$50¢, four issues for \$1.50, Foreign \$2.50, interviews, rare labels, news and more on the blues scene from past and the present.

RAUNCHY, Roy Simmons, 75 District Road, Sudbury Town Wembley, Mddx. England. A montly magazine of Rock/Blues and Soul. 25 pence.

BLUES UNLIMITED: 38A Sackville Road, Bexhill-On-Sea, Sussex, England. Sample copy 60¢. Now in it's 10th. year. The original and best Blues magazine.

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A PILGRIMAGE TO NEW ORLEANS

By
BILLY VERA

This article was written with the hope that more will follow by other writers on the individual artists and musicians of this city.

Well, I told myself, I'm finally here. New Orleans, home of my idols and I've got two weeks to look them all up. The Shirelles had asked me to play guitar for them on a two week booking right around Mardi Gras time. Would I go? GOD-DAMN! Huey Smith! Shirley and Lee! Longhair! Shee-it!

I had played opposite Fats before. In fact, he had cut one of my tunes and gave me his private phone number. I had also met Shirley Goodman in Hollywood and backed her and Leonard Lee at The Academy and The Garden. So I wasn't coming in cold. But I was totally unprepared when at rehearsal the next day, I was introduced to the leader of the house band, none other than Dave Bartholomew!

But maybe I'm getting ahead of myself. Most of you are probably group freaks who collect a little Rock & Roll Too. So, I guess a quick briefing on the place of New Orleans in R&R history is in order. To sum it up in one sentence: There would be no R&R were it not for New Orleans. A heavy statement indeed, but I can back it up. A guy by the name of Roy Byrd alias Professor Longhair, mixed blues & rhumbas with various other calypso beats and came up with the closest thing to R&R you can hear in the late 40's, in a couple of songs called "BALD HEAD" on Mercury and "MARDI GRAS IN NEW ORLEANS" on Atlantic. He made Rock roll.

However, it was Lou Chudd of Imperial who first got heavily into N.O. His first local artist was Tommy Ridgley. Soon, Imperial had its first million-seller with Fats Domino's "FAT MAN". Then Chudd went wild, recording Dave

Bartholomew, who had found Fats, Smiley Lewis, Archibald, and even brought Joe Turner to record there. The band was, of course, Bartholomew's; as were the arrangements, A&R work, and most of the tunes. He was soon offered an office in Hollywood and a lot of money. But he turned it down because he knew the magic of the sound was in the Crescent City with the local musicians.

By late '51, Fats had hit a cold spell, and Dave, who had always wanted to be a star on his own, made some records for King including "MY DING-A-LING". He later returned to Imperial. In 1952, he cut "LAWDY MISS CLAWDY" with Lloyd Price for Specialty. The sound was now taking hold. Domino was on piano. Besides the unique style of N.O. pianists, a whole new style of drumming evolved, due almost entirely to one man — Earl Palmer. In his four or five peak creative years, he advanced drumming twenty years. He invented funk drumming. Best examples of his work are found on the hits of Shirley & Lee and Little Richard, as well as many of Domino's.

It is significant to note that in the early 50's, when vocal groups were the rage in the North and on the West Coast, New Orleans had little activity in this field. Even the exceptions, such as The Spiders, who recorded the great R&B standard, "YOU'RE THE ONE", were not noted for fabulous harmony. The answer seems to be that N.O. is a musicians' town. Even in the horn-playing of Bartholomew, Lee Allen, Herb Hardesty and Red Tyler, one hears a harmony of souls rather than of notes. This is also evident in the off-key background singing of The Toppers, Hawks and The Bees (from Washington, D.C.), which is more warmth and fun than musical. Fun, I think, is the key word here; Mardi Gras good-time. Big Boy Myles and The

Chapaka Shaweez were a Mardi Gras street band who also sang. These bands prepared all year, getting their Indian costumes together, etc., for the Big Event. You will seldom find a lead singer with the pipes of a Rudy West, or B.B.King in N.O., but you will never find the warmth of a Fats, Lloyd Price or Leonard Lee, outside the city.

Bass and guitar are also not too prevalent in New Orleans records. Although, I'd hate to hear any of those records without the bouncy syncopation of Frank Field's upright.

The town has its share of great guitarists, too. Jus. Adams, who hated Rock & Roll, yet played some wonderful rhythm guitar on countless hits of the 50's, told me the only artists he recorded with, whom he respected were Barney Kessell and the genius, Charles Brown. Eddie "Guitar Slim" Jones, was from Mississippi; but cut his hits in N.O. He influenced Earl King (Johnson) who wrote such hit songs as "LONG TALL SALLY", "JENNY, JENNY" and "THOSE LONELY, LONELY NIGHTS". King sang lead with The Kings on Specialty. Another fine singer/guitarist was Alvin "Shine" Robinson, who recorded for Leiber and Stoller in the 60's.

By the mid-50's, Fats and Little Richard were the hottest things around, so everybody was running or walking to New Orleans. Imperial led the field, with Specialty a close second. Art Rupe and his local A&R man, Johnny Vincent, cut James Crawford, Henry Pierce, Earl King, Guitar Slim, blues accordianist Clifton Chenier, Edgar Myles and The Shawees, L'il Millet and His Creoles, Byron "Flick" Gipson, Bassist Edgar Blanchard, Art NeVille, Ernest Kador (later Ernie K. Doe) in addition to the aforementioned Price and Richard. The Chess brothers had Clarence "Frogman" Henry, Paul Gayton and Bobby Charles. Aladdin recorded the Sha-weez, James Wayne, Lee Allen and Earl Palmer as well as Shirley and Lee. They also cut their cold artists, such as Amos Milburn and Charles Brown in New Orleans. Ember had a hit with Lee Allen and Atlantic recorded Joe Turner and Ray Charles a day apart in town. They had "JAM UP" with Tommy Ridgley. Apollo put out some sides by Eddie Bo.

Then, around 1957, things began to change. Earl Palmer moved to Los Angeles to become one of the richest studio drummers of all time. His place was taken by a guy named "Hungry" who played on records put out on a new local label - Ace - started by John Vincent in Jackson, Mississippi, after he left Specialty, Ace's big artists were Huey "piano" Smith, Earl King, James "Little" Booker, Bobby Marchan, Eddie Bo (Bocage), Joe Arrington, alias Joe Tex, and two white boys named Frankie Ford and Jimmy Clanton, who once told me that he got his style from Earl King. Ace Records started a whole new attitude: "Let's keep all the money right here". And so, up popped labels like Ron, Ric and A.F.O. (All For One), owned by Harold Battiste and the late Melvin Lastie, a couple of legendary New Orleans' horn men. Their only records were two local hits by one Prince LaLa, who I do not know much about, but I suspect he might be Alvin Robinson. A.F.O.'s other record and only national hit was the monstrous "I KNOW" by Barbara George, with Lastie taking the memorable trumpet solo.

A distributor named Joe Banashak found Allen Tou-

saint, a young songwriter/singer/pianist/arranger/etc. genius, and built two labels around his immense talent - Minit and Instant. A discography of these labels follows this article. Some additional notes on these labels: Toussaint also wrote under the name Naomi Neville (his mother) and Clarence Toussaint (his father). Benny Spellman is the bass on "MOTHER-IN-LAW" and Allen Orange sings the high part. Allen and Allen are Toussaint and Orange. The lead of The Showmen is Norman "General" Johnson of Washington, D.C., now with The Chairmen of the Board. Eskew Reeder is, of course, Esquirlita on Capitol. Al Reed is Al of Ruth and Al on Imperial. Aaron Neville later made "TELL IT LIKE IT IS". His brother Art is in the Meters of "SISSY STRUT" fame. Joe August is Mr. Goggle-eyes on Duke with Johnny Otis. Chick Carbo was lead of The Spikers. The Pitter Pats are Huey Smith and The Clowns; the Hueys are not. Larry Darnell is the same who had "I'LL GET ALONG SOMEHOW" in the early 50's with the original version of the recitation later done by The Velvetones on "GLORY OF LOVE". Ernie K. Doe had previously recorded on Savoy as The Blue Diamonds, as well as on Specialty.

Still later in the 60's, Ric label had Joe Jones' "YOU TALK TOO MUCH". Jones later managed The Dixiecupps on Red Bird, who backed up Alvin Robinson on "HOW CAN I GET OVER YOU" on Blue Cat, who, in turn, played guitar on their club dates. Jones also gave a break to an arranger who is still active today: Wardell Quezerque, who arranged King Floyd's "GROOVE ME" and Jean Knight's "MR. BIG STUFF" and "BAREFOOTIN'" by Robert Parker, who played alto sax on Professor Longhair's 1949 sessions. How's that for the complete circle?

Throughout the late 60's, only Toussaint and his partner, Marshall Sehorn, were constantly nationally active, with the great Lee Dorsey, Betty Harris and The Meters. Al Hirt and Herb Alpert had hits with two Toussaint tunes: "JAVA" and "WHIPPED CREAM", which were originally on Joe Banashak's Alon label by The Stokes.

I had to leave New Orleans after only five days because Shirley of The Shirelles took ill and our engagement was cut short. So I didn't get to see much local talent.

I saw, besides Bartholomew, who sang tunes like "I LEFT MY HEART IN SAN FRANCISCO" between Fats Domino hits; Aaron Neville and The Meters, who are the best band playing soul music today. But I missed many of the legends who are appearing regularly around town: Red Tyler, Johnny Adams, Danny White, "Frogman and Frankie Ford, who now has his own club. Finally, the musicians told me that "Fess" appears at Mardi Gras time, which, along with the parades, started the day I left. Shirley, I love you but why did you have to go and get sick?

P.S. - As the world's NUMBER 1 Percy Mayfield fan, I feel obligated to explain that, although Percy is from Minden, Louisiana, and sings with that marvelous Creole accent (MY HEART IS BOININ'), he never recorded in New Orleans to my knowledge. I pledge that once I get my interview and last four remaining records by him (Specialty nos. 390,400,408 & 439), I will do a fabulous article on this underrated giant.

1952 was an unusual time for rhythm n' blues groups, and for r n' b in general. During the last five years, it was fairly true that a record in the pop field which was released on a major label had a much better chance of succeeding than a record on an independent label. However, this was not often true in the rhythm n' blues field. In r n' b it was the independent firms and not the majors who were most often represented on the best selling lists. In the Spring of 1952, the major labels began to make a strong effort to regain a hold on the rhythm n' blues market. You may have noticed in my last column, and it is even more evident in this one, that labels such as Columbia, Okeh, RCA, Mercury, Coral and Decca are beginning a big push in the r n' b field. These companies are strengthening their r n' b staffs, signing up numerous artists and strongly promoting their new rhythm n' blues releases. Despite this power play, however, the independent labels still retained their stronghold on the blues discs of the day. Let's continue to examine the history of rhythm n' blues groups via BILLBOARD magazine:

HIT SOUNDS

None of the records which were on the national rhythm n' blues top ten survey in my last column remained on the charts after March, 1952. During April, May and June, the Clovers and the Dominoes slugged it out for honors as the most successful group. The Clovers cracked the national top ten on April 19 with the classic, "One Mint Julep." This

record reached its highest spot (No.2) on May 17, but it remained on the survey for a healthy 17 weeks. As was typical of the times, the Clovers had another record in the top ten at the same time. "In the Middle of the Night," released about the same time as "One Mint Julep," reached the No.4 spot on May 17, but dropped from the scene after a run of only 6 weeks. The Dominoes also placed two records simultaneously on the national r n' b chart. "That's What You're Doing to Me" appeared for 4 weeks during May and managed no higher than a No.4 rating. As "That's What You're Doing to Me" began to slide, "Have Mercy Baby" made a strong run for the top slot. It first appeared as No.8 on May 24 and reached No.1 on June 28. As we'll find in next month's column, "Have Mercy Baby" was the best selling and most popular record of the Summer of 1952.

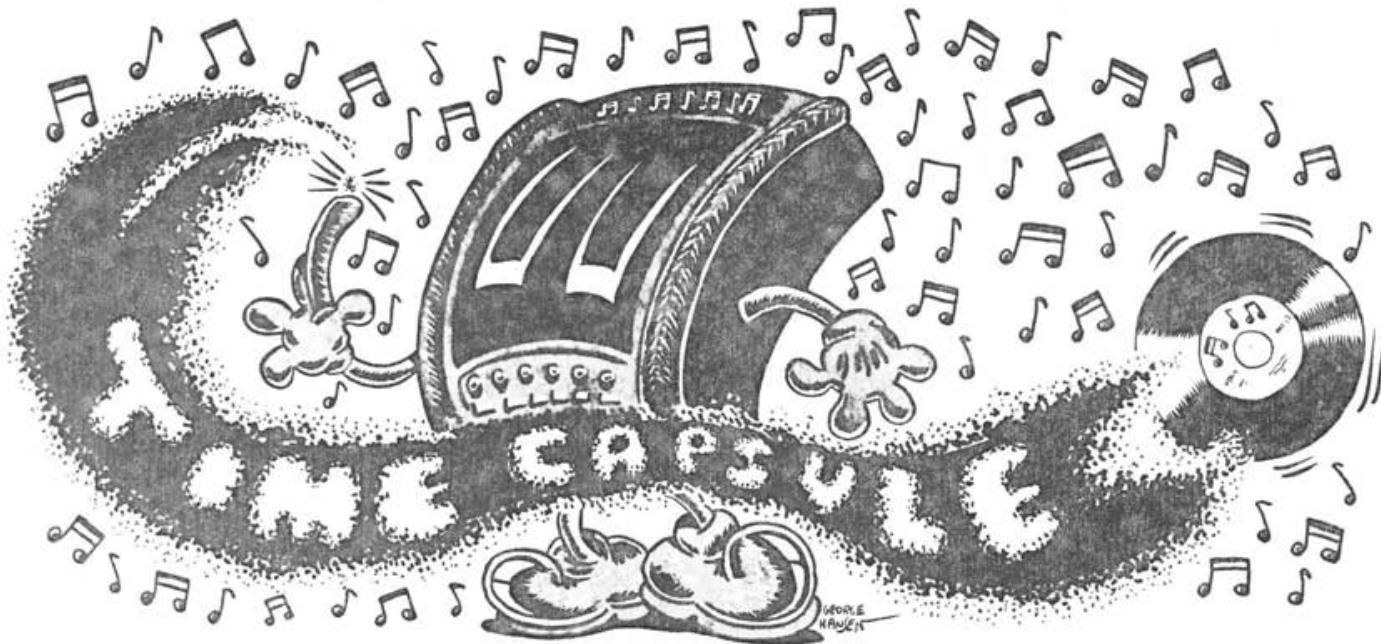
NOTES OF INTEREST

April 12 -

"The Seventh Annual Pittsburg Courier Poll, which ended last week, held few surprises. The Dominoes won the best group category with the 5 Keys and the Clovers next.

"Jubilee has signed a new group called the Marylanders, from Baltimore" (J.M. Note: I'm beginning to realize that the Baltimore-Washington area could very well have the claim to most of the greatest groups from the early fifties. Baltimore: home of the Cardinals, Orioles, 4 Buddies,

JOE MARCHESANI



Bobby Hall and the Kings and the birthplace of many of the Flamingos, some of the Ravens, etc... Washington area: home of the Clovers, 5 Keys (Va.), Heartbreakers, 5 Royals, Avalons, etc...)

May 24 -

"New book on r n' b groups has been issued this week by Artist Publications of Cincinnati. The book is called "Rhythm n' Blues Scrapbook" and it contains pictures and biographies of many disc stars."

June 7 -

"Cleveland's well-known deejay, 'Moondog' (Allan Freed), is in New York City for a few days this week to line up talent for his forth coming dance promotions. He has set three show-dances for Western Ohio in June, featuring the Swallows, Edna McGriff and the Buddy Lucas Orchestra. Dances are set for the Crystal Beach Ballroom, Lorraine, Ohio, the Summit Beach Ballroom, Akron and the new Avon Oaks Ballroom in Youngstown."

DISC DATA (New Releases)

APRIL

Every Beat of My Heart - Royals (Federal)
So (It's Over) - Marveltones (Regent)
Beside You - Swallows (King)
Have Mercy Baby - Dominoes (Federal)
I'd Be a Fool Again - Blenders (Decca)
I'm A Sentimental Fool - Marylanders (Jubilee)
Proud of You - Orioles (Jubilee)
In The Middle of the Night - Clovers (Atlantic)
MAY
It's Over Because We're Through - Orioles (Jubilee)
You're Part of Me - 4 Buddies (Savoy)
How Long - 5 Keys (Aladdin)
Why Don't I - Heartbreakers (RCA)
It's Funny - Seranders (Coral)
I Only Have Eyes For You - Swallows (King)
Chloe-e - (Ravens (Mercury))
JUNE
Ting a Ling
Barfly - Orioles (Jubilee)
Mam'selle - Ravens (Okeh)
Starting from Tonight - Royals (Federal)

RECORD REVIEWS

April 5 -

"Every Beat of My Heart" - The Royals (Federal) 68 points
"This is a little disappointing after the fine performance on the other side ("All Night Long" - 82 points). Judging from these two efforts, the Royals are more effective with a tempo that has a strong beat." (J.M. Note: Typical review of

the many ballads we love. It was not unusual for the up-tempo side to get the better rating, the better air-play and even the better sales. This happens in quite a few cases and shows that the reviewer, the public and the industry was more enthusiastic about the fresh, new rocking beat of rhythm n' blues than it was about the mellow ballads.)

April 16 -

"Deep Sea Blues" - The Dominoes (Federal) 81 points
"This is one of the best sides turned out by the group in some time. The slow blues has a spiritual-like feel and should get action. The flip, "Have Mercy Baby" (80 points), is a rocking, hand-clapper which the boys deliver in fine style."

"I'd Be A Fool Again" - the Blenders (Decca) 73 points "A. pretty tune is sold with style by the lead singer with the Blenders backing him tastefully."

May 10 -

"Sittin' By The River" - The Marylanders 68 points
"Country-type opus gets a tasteful whirl by the Marylanders. Bass talks a few line to good effect at mid-disc."

May 17 -

"Why Don't I" - The Heartbreakers (RCA) 69 points "This is another slow side by the group, but the lead singer's shouting style injects alot of excitement into it." ("Flip, Rockin' Daddy-O," got a 76.

"It's Funny" - The Seranders (Coral) 65 points "The group slows down on this side for a hushed and mellow rendering of the oldie."

May 31 -

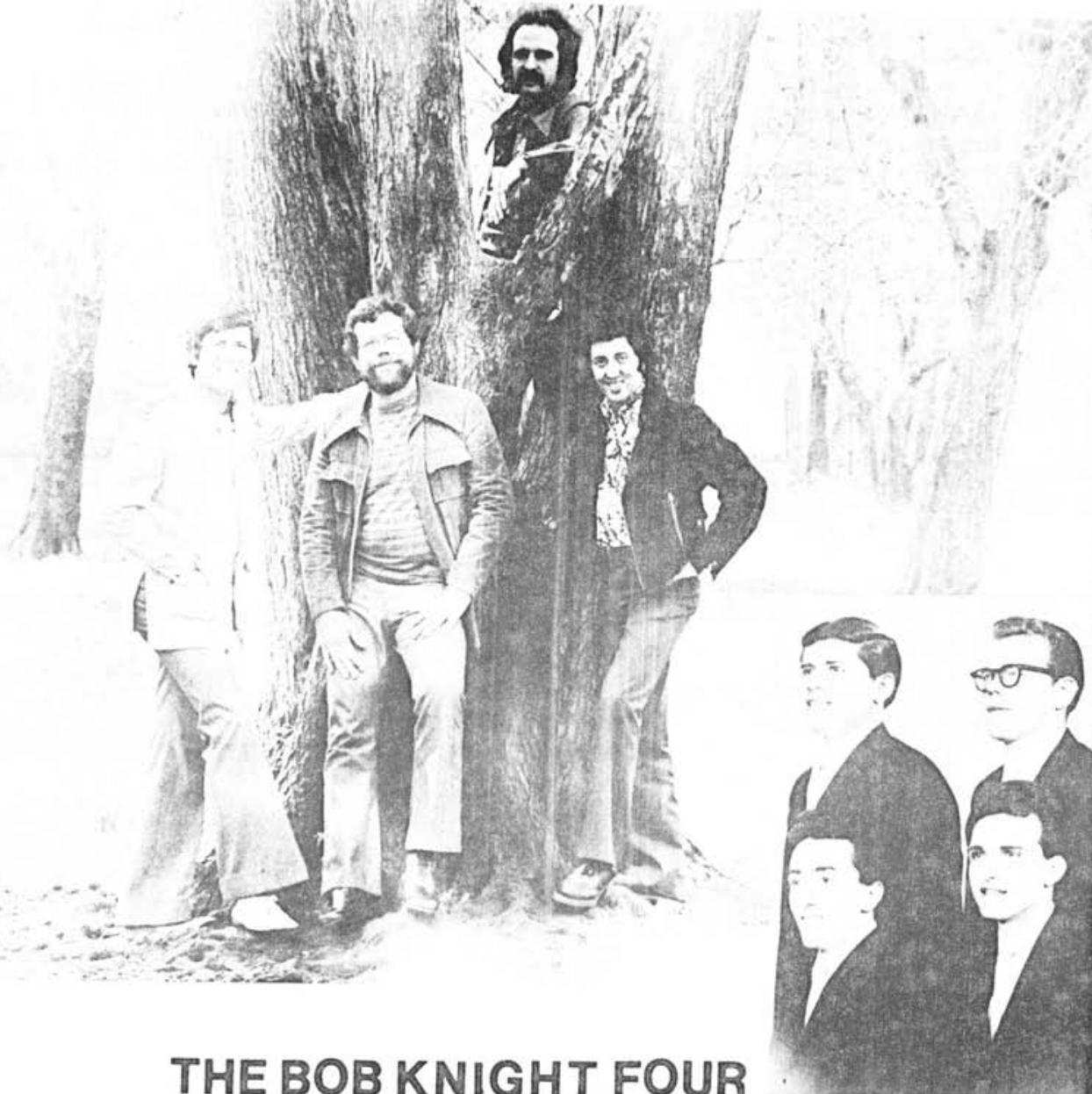
"You're Part of Me" - the 4 Buddies (Savoy) 82 points
"The boys sock out this bluesy weeper in first-rate style sparked by a "crying" lead singer (Note: Leon Harrison who really sells the item. Could catch coin.)

"How Long" - The 5 Keys (Aladdin) 80 points
"Fine performance by The 5 Keys on a moody ballad with a melodic strain. The tenor lead (note: Rudy West) turns in a warm vocal. Tune could go as blues or pop."

"You Walked In" - The Swallows (King) 79 points
"Swallows turn in a strong wax item with Junior Denby taking in the solo lead on a slow pretty ballad that should get many spins. A strong disc." ("Flip, "I Only Have Eyes for You" got 75 points)

June 14 -

"Chloe-e" - the Ravens (Mercury) 84 points
The Ravens come up with a bright, rhythmical waxing of the oldie that features a fine bass lead (note: Jimmy Ricks) over an outstanding vocal arrangement by the boys in the background. This one should be big for the Ravens and a real coin-grabber."



THE BOB KNIGHT FOUR

By Marcia Vance

July 14, 1973—Central Park in New York City—The WCBS-FM Revival Show in the park is due to start any minute. Seeing people at these shows, I usually meet some very interesting people and today was no exception; for I met Bob Nemser, the manager of The Bob Knight Four. After talking for quite a while, Bob invited me to attend their next recording session the following week. Five days later, I arrived at the Broadway Sound Studios and met John Ropers (bass) and Ralph Garone (baritone, second tenor). A few minutes later, Bob Bovino (lead) and Paul Ferrigno (tenor) arrived and the session got under way. Knowing The Bob Knight Four only through their recording of *GOOD GOODBYE*, I was extremely delighted to hear them doing only acappella and could not get over how great they sounded. After not singing together for many years, the group sounded fantastic and listening to

them doing *WHEN I'M WITH YOU*, *CRAZY FOR YOU*, *MEXICO* and others, was great. Since time was short, we arranged to meet another time for an interview.

At John's house the following week where John's wife prepared a delicious dinner, the six of us (Bob Nemser included) got together amidst a room full of John's sculptures which were very impressive. He is one of the country's most promising sculptors, and after spending an evening with his creations, I can understand why. Ralph is an executive with the R. H. Donnelly Publishing Company, Paul owns a carpet and tile company, and Bob is still an entertainer who got his start many years ago on the childrens' TV show—*STAR TIME*—at the same time as Connie Francis.

John, Ralph and Bob go back quite a few years together to the time they were in High School, where with Charlie

Licarta, they were known as The Bobby Dells (Bobby Dell was the name of a race horse). As they didn't know whether Charlie would be staying with the group, they wanted to get another singer just in case Charlie decided to leave. They heard about a guy named Eddie "Red" Logan, who was supposed to be a great singer. When they went to the local candy store to audition him, Red decided that he needed another guy to sing with him and got his friend, Paul Ferrigno to help out. They auditioned with SYMBOL OF LOVE and The Bobby Dells were so impressed with Paul, that they invited him to join the group and not Red. After rehearsing for quite a while, the group met Julie and Roy Rifkin who owned Dome Records. They auditioned with a self-written composition called HYMN OF LOVE and the Rifkins liked it so much that they signed the guys to their label and recorded HYMN OF LOVE; but it was never released.

The group kept on rehearsing and Charlie entered the service, so it became a four man group and they decided to change their name to The Bob Knight Four (just because they liked the sound of it). They did the usual hops and used to join the battle of the groups at a hall on Atlantic Avenue and 111th Street in Brooklyn every Friday night. They battled The Capris, The Five Discs, The Dialtones, The Fascinators and many others. One show that stands out in their memories was at St. Fortunatos where they appeared with The Cadillacs and The Heartbeats. Backstage before the show, the three groups sang to each other, each trying to outdo the others. The group, aside from doing many dance hops and local shows, were also making demos at this time. Those of you familiar with their brand new album (Kape 1001), may be surprised to know that their versions of SUNDAY KIND OF LOVE, MOST OF ALL and a couple of other cuts were done back in the late 50's, and were done before they ever cut a "legitimate" record. The prime influences on the group were The Flamingos and The Moonglows.

It was while doing these hops, that a cousin of Bob introduced the guys to Rick Picone who was then associated with Mickey Eichner of Jubilee Records. The guys sent Mickey a demo of a song that Bobby had written titled I WISH I KNEW WHY and Mickey arranged a meeting. After the meeting went well, Mickey introduced the guys to Tony Seppe, the owner of Laurel Records. Seppe had already recorded the song GOOD GOODBYE with a group; but didn't like the way it sounded and so, never released it. When he heard The Bob Knight Four, he decided to have them overdub the vocals. At that session, they also cut three other sides—FOR SALE, YOU GOTTA KNOW and an unreleased song whose title has been forgotten. GOOD GOODBYE went on to become a national hit and the guys were on their way. They appeared on many TV shows, including a few appearances with Clay Cole in New York. They got play on practically every New York station and many disc jockeys were using their record to close their shows. After doing many one nighters (and sometimes two and three a night) the guys went to do a Jerry Blavat Show at a big hall in Philadelphia. Arriving late, they found that they had to go through the audience to get backstage. Wearing their bright green suits and stringed gold ties, they created a minor uproar as they went through the crowd, much to the disapproval of the local group singing on stage. Finally getting backstage, Bob and Paul discovered that they had to go to the men's room. At this time, another local group was singing and once more,

The Bob Knight Four disrupted those singing just with their presence. After all, they were a famous singing group with a hit record on the charts and the audience was very impressed. A couple of minutes later, John and Ralph (still backstage) heard a commotion and looking out of the curtain, saw "green arms" flying about and they came running out. The local Philadelphians (audience), feeling very much put out at being upstaged by "outsiders" had gone after Bobby and Paul in the men's room. The four of them managed to get the fight out in the lobby of the hall where it was soon stopped, ending with Bobby's having to go to the hospital for stitches in his head. The wind-up of this was that after rushing like mad to get to the show, The Bob Knight Four never got to perform that night.

Shortly after GOOD GOODBYE became a hit, Tony Seppe decided to use the record again—this time taking off Bob's lead voice, leaving the three guys doing background and adding a girl lead singer by the name of Sandy Lynn. The record came out under the title of SO SO LONG on the Taurus label. Contrary to a common belief, the original label for GOOD GOODBYE was Laurel not Taurus and the same holds true with the record FOR SALE which was also later released on Taurus under the name of I'M SELLING MY HEART. Ironically, when the record was released for the second time, the flip side was an instrumental titled CRAZY PIANO that had nothing to do with The Bob Knight Four.

Their second record for Laurel was FOR SALE b/w YOU GOTTA KNOW, which received split air play from the disc jockeys and because of this, did not do very much. They were supposed to appear at a well publicized show occurring at Sam Goody's record store on Long Island, but the crowd turned out to be overly enthusiastic and someone fell through a window and so the show, with Murray The K, The Marcells and other acts, was cancelled.

Their last record with Laurel was WELL, I'M GLAD and this may well be the shortest released record in history. It was a one-sided record (the other side was blank and labelless) and it was sent out to disc jockeys and unexpectedly, pulled back two days later.

The Bob Knight Four then moved over to Josie Records where their first release was MEMORIES b/w SOMEWHERE (from West Side Story). This was the first time SOMEWHERE had ever been recorded as a single. They then moved over to Jubilee where they recorded TWO FRIENDS b/w CRAZY LOVE. Their last record together was TOMORROW WE'LL BE MARRIED b/w WILLINGLY, in 1963, which was the only record they made that did not have the original personnel. The group at that time consisted of John, Ralph, Charlie Licarta (again) and Frankie Ivino. Although they had done back-up work throughout their career and continued to do so now, it was here that the group broke up, very discouraged at not being able to get another hit the size of GOOD GOODBYE.

There were no personal disagreements, just mutual consent that the work was no longer there and they all went their separate ways; keeping in touch over the years with each other. The year is now 1973 and the group is now back together. They got together to record again and as I said earlier, their acappella songs are great. If the records are released, make sure to get them. The group is planning some personal appearances in the near future and if they are going to be in your area, don't miss them. They are one group who should very easily be able to bridge the gap from the 50's to the 70's.



In the span of seven years, record collecting has undergone some drastic changes. One of the most contributing factors towards this transition has been the bootlegged record. This weed has flourished almost uncontrollably throughout the gardens of many collectors to the point of touching the minds and wallets of a great number of collecting enthusiasts and anyone else who enjoys the classic sounds of the 50's.

Surprisingly enough the people who have felt the wrath of the weed the greatest are the group collectors. In essence, bootlegging is the photographing of an original label, sometimes quite effectively, and then illegally pressing and selling it as a bootleg or, if you prefer the euphemism, a reproduction.

Here is a dramatization of what happens. Imagine a collector who is in love the Red Robin label. This label carries mostly group recordings and every one is a classic. This fellow has spent many years accumulating all the hard to get discs. Then one day he runs down to his mail box expecting some delicious package but when he gets there he notices some brightly colored flyer enclosed in a pink and gold madrad envelope. Opening it, it reads something like this; "Hello dear record lover, have we got a surprise for you!" The letter would go on with an offer to buy the complete line of the legendary Red Robin label and also the Chance label. It may even offer as an extra special deal, the availability of all these records on red, blue, and orange wax.

It is needless to remark on the reaction of this young art collector. However, there are some fools who might sell all their originals to get these brand new colored ones. It is very sad but I have seen the case when some very fine and rare discs have fallen into hands of an unsympathetic record hoarder with no respect for his own undeserved records.

Have you ever seen the EPs on all those great labels? An EP is an extended play record, a 45rpm with 4 or more recordings on it. Now pick your favorite label. It may be Gold Top Federals, Club 51, or Saber or Parrot. Now, you happen to collect these labels and one day you stroll down to the local oldie dealer to see what he's got in new. To your amazement you look on the walls to see The Orchids on Chance and the Flamingos on Oldtown, each with four songs to the record. Picking it up and taking it out of its

sleeve you find its on green plastic. The first cut is a record that never came out on that label, the second is a cut called "See That My Grave Is Kept Clean" by Lightning Hopkins. The flip side constitutes an instrumental by Yo Yo Brown and a song by The DelSatins. Being that you collect you might buy it because there is some good sound on it and you file it along with your other stuff on Chance. I mean after all its on Chance, right? In my opinion there should be a separate section for sides like this. If you file it with all the greats on Chance in your collection who knows what may happen to all your good stuff that has to live alongside it. Most likely they will all wilt and warp and fade. You'll swear they were all straight when you bought them but don't be surprised. How would you like a leper to invade your colony?

But let's really look at what happens. What does an original contain that a bootleg cannot hope to reproduce? They both sound the same. Is there something that goes beneath the sound of a record?

Let's look at the Chance label. We who have been even vaguely familiar with records are familiar with Chance. Here is a company that, among others, has pioneered the record industry to capture the sound of two of the greatest groups that have ever recorded; the sweet sound of The Flamingos and the gutsy, hard feelings of The Moonglows. I'm sure all of you must have at one time heard I'll Be Home, Sincerely, Most Of All, I Only Have Eyes For You, etc. Where did these groups achieve their greatness? To find that out we must go back to the days before Parrot, Checker or the Chess labels; to the days of the Chance label. This label, like many others, was started by a person with an idea. It took money, a lot of work, and many other ingredients to start the company. When you hold an original Chance recording, you're holding a piece of the past, on a label that was started 24 years ago. When you play the original recordings of The Flamingos you can just sit back thinking of the hundreds of groups from the 50's who were able to capture some of their magic and incorporate it into their own style. The label itself has a personality of its own because the bands that backed them in the 50's were responsible for creating what we later established as the Chicago style or sound. Take any ballad on Chance and play the flip side. You'll probably hear a lot of saxophone, a certain quality which went to strengthen the character of the label.

Owning the original is owning part of this history. Think back and envision the singing in the hallways, the fighting and frustration in the early stages, and then when the sound was finally achieved and they went into the Chance label company with butterflies in their stomachs. Then Whamo! They were accepted not knowing they would be legends in their own time. So go to your collection and pull out one of these choice discs. You've got a little piece of American culture that has disappeared in the swirl of time, and no matter how heavy it may come back or how many rivals they have, all the combined ingredients that went to make this classic sound are gone and it can never be duplicated.

Think of the original pressing plant in Chicago, the DJs who played the sound and the distribution on a large scale. Somewhere in Hobbs, New Mexico a copy lands up in a

Salvation Army because some radio station fouled up and donated all their stuff. A local resident comes along and shells out 10c and walks away with a copy of Golden Teardrops by The Flamingos. He has a little square dance and whips out his little discovery to play for his friends and all of a sudden everyone who had previously liked him gets him tarred and feathered screaming "Don't you come playing that darky music around here!"

So its back to The Salvation Army for the record until somebody with half a brain picks it up and plays it at a couple of sets. By now its 15 years since the cowboy was run out of town and the record has finally found a home.

The bootleg is the instant fabrication of what the original represents. Its great for sound but there's more to it than that when you want to be a collector. However, the bootleg or reproduction has become a strong influence in the scheme of record collecting, what with the passing of years making the originals harder and harder to get and with the coming of new people on the scenes. So economically the bootleg was in demand and many people seeing the opportunities decided to become a one man record company without having to find the talent, etc. Of course there was always the threat of getting thrown into jail, being sued for fraud, and such. But not surprisingly the courts rarely got involved. After all, imagine what would happen if a major record company started a case against a bootlegger and when brought to the court the records showed that the company owed about \$45,000 to different groups in past royalties. So the courts really ever got involved.

But don't think the bootlegging business is totally without its casualties and risks. An acquaintance of mine just recently got his head bashed in and is now in the hospital. It's funny how you're not finding any more boots on that label. Then there are annoying phone calls in the middle of the night and some quite vicious threats.

Well, besides providing a service to some, confusing collectors, etc., something new has been added. Yes, now in 1973 we find the coming of the rare bootlegs. Some of the early boots are going for \$20 and the price is rising as the number of fools buying them increases. So now you can say that you own an original boot, as opposed to newer and cheaper boots which are going for about \$2 at your neighborhood oldie store. And remember, if it's good enough to be had for \$25 it's good enough to boot at \$3.

Well, I'm getting bored with all this. Now perhaps I can shed a little light on the question of how to determine a boot from an original, and believe me a really good boot poses quite a challenge and sometimes you can never be sure.

If you're trying to determine the original from the boot you will do well not to refer to the label, for the real difference is in the wax. You will notice on your old Major recordings that the plastic is quite brittle. The reason for this is the age of the record. The plastic tends to dry up with the years, in addition to the fact that the plastic used for pressing back then was very different from the vinyl, modern synthetic types used nowadays. Of course there are great differences here too as the bigger companies like RCA, Columbia, Epic, and all their little subsidiaries did use a vinyl plastic. Another way to tell on these labels is that

they typed their numbers into the wax instead of carving into them. This is another important factor in the determination of the original vs. the boot. 90% of the originals will have their numbers imbedded into the wax whereas the boots are surfaceley written with no real indentation. Later on the injector molder was invented. Columbia was one of the first companies to start using the new molder on their cuts. These are the records that have the very flimsy labels that you could almost peel off with your fingernail. **SOME PEOPLE TOUCH THE BEGINNING OF THE PLASTIC TO FEEL FOR ROUNDED EDGES.** A friend of mine claims thereis a minute size difference between the original and the boot. There are many cases where I have found this to be quite true. However, with the growing number of pressing plants involved in bootlegging makes this for the most part a very hard guideline to go by. Did you ever see a boot with the stamper name imbedded in the wax like Bellsound, (mastering company), Shelton? These are stamper names which are the trademarks of the certain plant where the record was cut. So you won't see this on a bootleg because the last thing you want is some smart dude tracing him down because he knows where you've bootlegged your record. After all, the whole reason for stamping your pressing plant name into the wax is to advertise your fine record pressing methods.

Lastly, there is the Delta number on all the pressings that are made in parts of California and the south. Look at DooTone and Specialty labels; the delta number is shaped like a triangle, and to this day there is not a boot that has this Delta number. These are some of the things that have helped me to tell the difference. One important fact that I would like to make clear is that you should not think that boot records are purposely made to fool collectors. I must say that with all the reproducing that has been done none of it has been really secretive, and everytime a record gets done in a large amount, it's known. My real concern is for the people who have been out of touch and do get burdened down with boots. What to do is simply know who you are dealing with, make sure that you know what you buy is guaranteed, especially if you're going to start spending \$100 for records and you're going to buy through the mail and from people you don't know.

Well, I've given you all the ways in which I try to tell the difference between the two. I purposely go out and buy boots to familiarize myself with the different types of pressings and then I constantly refer back to my own records to renotice any differences I have forgotten about or have completely overlooked because, as the years go on, collecting is getting more complex. Its the same as with the collecting of fine art, coins, or stamps. There will always be people who know more than you do or will be able to aid you with their own experiences and vice versa.. So never be afraid to ask advice. If you have any such problem feel free to call Time Square Records Friday to Sunday from 12 noon to 8PM.

One more thing: to own a second pressing is to own as close as you can get to the original (even if it's on red Rama and not blue.) It's still not a record without a heritage. So you see with the coming of the over \$3 bootleg this article was inevitable.



Rendezvous With The Desires BY JOE SICURELLA

I interviewed James Whittier of the Desires while he was working at the offices of WABC, WPLJ. Jim was engineering for Cousin Bruce Morrow whom I was introduced to. Bruce told me about the oldies program seen on ABC TV in April which he stated was produced by "my own company". (It is not generally known, but in addition to writing liner notes for the Mellokings and other LP's, Bruce was the original backer of the Eternals until he "backed" out for unknown reasons. I was also introduced to FM DJ Tom Hogan who I asked if he knew that WPLJ was named with a song title in mind. He said he did. When asked who originally sang "WPLJ" he replied: "The Mothers Of Invention." He was unaware that a black group had recorded it. Part of the interview was conducted in the engineer's control room while Jim prepared tapes to be used for later programming. Shortly thereafter, Jim was to take over for the engineer who sits right across from Brucie and selects the proper commercials and records which actually are on cassettes.

The Desires were originally known as the Students, but changed their name when "I'm So Young" hit the charts even though the group had cut several soon to be released sides. The group's members included: Charles Hurston (falsetto tenor, Herrod High School); Charles Powell (bass, Franklin High School); Robert "Bootsie" White (lead, Cooper High School); George "Smithy" Smith (baritone, Herrod High School); James Whittier (tenor, Monroe High).

The Desires formed at the Youth Center at 118th Street and Fifth Avenue near Cooper High School. The Schoolboys also got together there. Harold Jenkins of the Kodaks formed a group there known as the Impacts with Reynaldo of the Schoolboys and a former member of the Imperials. Jim actually was imported from Rochester to replace an errant member of the group. Jim estimates that he has sung with fifteen groups. He joined the Jivetones who recorded Geraldine on APT. Although the record did not sell, the guys received advances of \$500 apiece and

made money from the bookings they had as a result of the disc. Jim's friendship with Don Costa (Jivetones A and R man) enabled him to connect up with the Desires after the APT group broke up; its members going on to other groups.

Jim also sang in the Premiers who recorded "Daddy's Home", and then with the Elverays who Jim recalls had a great dance routine. The group cut a record on Fine after Jim left the group. Jerry Ferguson sang with the group and is currently singing with a soul act that has a new recording.

The Desires are probably most famous for their smooth reading of the ballad "Let It Please Be You". Now, as then, the uptempo flip "Rendezvous With You" remains an equally "desired" tune. Jim figures that their first record sold about 250,000 copies, and the second about 80,000. Jim feels that "Hey Lena" did not click because of the similarity of the lyrics to Bobby Freeman's song about shoes (Betty Lou . . .).

The group recorded what Jim described as a beautiful ballad "A Talk To Mother" (not inspired by the Hurricanes' "Dear Mother"), written by Bootsie based on some personal experiences of his. But by this time, Hull and its female owner had fallen on hard times. The label seemed to be going bankrupt and didn't even attempt to lease The Desires third record to Roulette as had been quite common in the past. The sales on the second record had been so disappointing and the royalty checks so small and few that the group, after much insistence, were allowed to check the legendary pillars of capitalism "the books". But being immature about finances, for all they knew the figures could have been inaccurate. The few thousand dollars apiece they made from their contract with Hull (1959-1961) seemed far less because of the manner of the payment — in dribbles.

The Desires' manager knew Bea, the owner of Hull, and got the group an audition. Jim said they always got their recordings on the first take because of the long hours of

practice and pride they had in their singing. Jim had gotten to know James (Shane Shep) Sheppard of the Heartbeats, as well as the Monotones and Elegants. He did not believe that "Little Star" ever came out on Hull, and did not know why it had.

The Desires toured the East Coast down to Virginia. They appeared at Jocko's roller skating rink in New Jersey, and at the theater shows of Mr. Freed, Jocko and Dr. Jive (Tommy Smalls). Appearing on bills featuring the Silhouettes, Sam Cooke, Kodaks, Paragons and friends of theirs, "Doll Baby" and the Jesters. The group was interviewed on Jocko's Philly WHAM show, as well as on Alan Frederick's and Alan Freed's. They performed "Let It . . ." A capella on the rocky "G" program. The group performed in many benefits for retarded children, Bellevue Hospital, and school dances. (Jim remembered seeing Johnny Mathis' brother Ralph and the Ambers at an Apollo show.)

A lot of the time, groups were forced to sing without music because the band was not together. Jim felt that the Desires had the prettiest and strongest harmony along with Anthony and the Imperials.

The Desires were one of the groups lucky enough to have a very active fan club who not only gave them vocal support — three members of the fan club being Barbara Lee, Pat and Judy who later became the Chiffons. The girls would come to their rehearsals and help the guys with new additions to their repertoire. Songs made famous by the Students, Skyliners, Teenagers, and the Drifters. Bootsie was adept at handling the vocal stylizing of Earl Lewis and Anthony Gourdine. (The girls' efforts did not lead to the obscurity often relegated to back-up groups such as the Royale Cita Chorus.)

The demise of the Desires was attributed by Jim, besides Hull's financial problems, to their manager, Mr. Daley, who wrote *SET ME FREE*. On reflection it appears that he tried to guide the destinies of more acts than he could handle. These included the Bobettes, Fireball Express ("Red Ball Express"), D-men later known as the Emersons ("Hungry", "Joanie, Joanie"), Connecticut Yankees and Jesse Johnson.

The group naturally was quite disheartened over the sales of their second record and not having their third record released. However, they were interested in going with another label. They initially considered going to Triumph records and later Scepter, MGM and Columbia. But their manager wanted a 6% contract for the group when the companies only offered the usual 3 1/2 to 4%. This may have been due partially to the fact that Mr. Daley had the Bobettes and felt he was in a position to hold out despite the fact that he had the future of five vocalists to consider. Coincidentally, the manager of the Jivetones also turned down a contract with Columbia.

Jim remembers being aware of payola to the extent that their manager would tell them it took "this much" to have a D.J. spin their record. Jim believes Dr. Jive is the individual who can be credited with "breaking" their first record in New York. The group's manager was also responsible for promoting the record door to door. (While we were talking, Jim phoned his former manager, Mr. Daley, to check on the last name of the woman who owned

Hull. He couldn't remember, and said he was putting together a book on R&B.)

The group gradually was phasing itself out by virtue of a lack of work and of course no recording contract. Jimmy was not willing to call it a career quite that easily, however. He worked several New York clubs as a single for a short time under the name of Jimmy London; he can't recall why he decided on that name, either.

Jim comes from a musical family. His brother plays piano and his sister was an Arthur Godfrey Show winner. She is a jazz-pop vocalist who became frustrated with the record business here and like Wess and Airedales had to go to Europe to be discovered and recorded.

A few months back, the Desires minus Smithy, who had become a Muslim, went to a rehearsal studio under the experienced eye of Eddie Jones (lead of the Emersons and arranger of "Little Star") who has coached and choreographed groups like the Chantels. The Desires had only time to go through one song, one by the Chilites. Eddie was leaving for a tour so, although the new Desires were happy with their contemporary sound, they abandoned the comeback trail. They had previously turned down an offer to appear at a revival show because the group could not be gotten together in time. But they are hopeful of working and recording again, but Jim feels getting an audition with a company was much easier in the 50's and 60's.

Jim's philosophy of music is that any type can be labeled soul if it is done with sincerity. He feels the doo wop groups will have to sing 75% what they feel and 25% what the audience is used to hearing — that is, some oldie groups will have to alter their style and material a lot while others only very little.

DISCOGRAPHY

DESires: HULL

Let It Please Be You / Rendezvous With You
Set Me Free / Hey Lena
So Close To An Angel / A Talk To Mother
(master tape)
Coast Of Red (tape)
I Love Paris (tape)
Sidewalks Of New York (tape)
Me And You (tape) (Written by a New Jersey group who broke up before it could be recorded. Hull bought the song with the intention of having it recorded by either the Heartbeats or the Desires.)

DESires: SMASH — Different Group

JIVETONES: APT

Geraldine / Ding Ding Dong
when (master tape)

PREMIERS: FINE

Daddy's Home / A Thousand Miles Away





SNEAKIN' BACK

By Pete Grendysa

Thanks to a general loosening-up of moral standards, it is now possible to hear on your local FM station songs containing rather explicit sexual references and what we used to call "dirty words." Thousands of records are sold which contain words that, if used in front of your dear old Grandmother, would surely earn you a rap in the chops. We had a few records like that back in the '50s, but no record shop would admit it - Redd Foxx was strictly under the counter stuff.

Concern for the lyrical content of phonograph records is always with us, and in the early '50s the focus of attention landed on the burgeoning new market of Rhythm & Blues.

Contrasted to the weak-kneed "moon-June-spoon" popular music which had degenerated from Swing music and was firmly entrenched during the Korean War era, R&B had a raw liveliness and earthiness. It had always been that way, back when it was called "race" or "sepia", but now it was starting to fall on the ears of the general record-buying market-white teenagers - and they were loving it. Naturally their elders were horrified, and a campaign to stamp out suggestive records swept the country in 1954. R&B records were the only target of this crusade.

Of course, the Midnighter's very popular "Annie" series and its off-shoots were likely targets for the bluenoses - and those records were banned as fast as they were released at many radio stations. Other not quite so obvious tunes got this unwelcome attention, too. Non-suggestive "Riot In Cell Block No.9" by the Robins was banned by CBS in Los Angeles because it was feared that the record would touch off prison unrest. Even WDIA, Memphis, with its large black audience saw fit to pronounce "Honey Love" by the

Drifters as suggestive and undesirable.

Once the ball was rolling, station managers all over the country scrambled to find records to ban. After all, if you weren't loudly and publicly decrying the low state of R&B lyrics and banning the records, you must be playing them!

The crusade eventually ran out of steam in 1955, although sporadic attacks on R&B lyrics continued well into the Rock And Roll era which followed. Then the well-known ill effects of this new pernicious evil - Rock And Roll - became the panic of the day, and the battle took a different tack.

One minor accomplishment remains from all this. Although you will find a lot of people who will tell you that R&B is low-brow, unmusical, and generally demeaning to the ears, hardly anybody remembers that it's dirty, too. Here's a list of only a few of the unfortunate records that were banned from various airwaves during the height of the "Clean lyrics" hysteria:

Work With Me Annie - Midnighters - Federal 12169
Sexy Ways - Midnighters - Federal 12185
Annie Had A Baby - Midnighters - Federal 12195
Annie's Aunt Fanny - Midnighters - Federal 12200
Stingy Little Thing - Midnighters - Federal 12202
Switchie Witchie Titchie - Midnighters - Federal 12220
Honey Love - Drifters - Atlantic 1029
The Wallflower - Etta James - Modern 947
Rockin' Chair Baby - Peppers - Chess 1577
Toy Bell - Bees - Imperial 5314
Forget It - Larks - Lloyds 114
Wailing Little Mama - Counts - Dot 1235
Riot In Cell Block No.9 - Robins - Spark 103



STAN R. KRAUSE

JOHN APUGLIESE, SR.

LARRIC 7301 - NUTS N' SPRINKLES - THE BOP SHOP: Interesting up-tempo tune, very similar in sound to "Rip Van Winkle" by The Devotions. Worthy of a spin on any turntable.

TIME MACHINE 570 - WONDER WHY - THE FIVE SATINS: Cut from a 1957 demo - a great version of The Solitaires' tune. A little scratchy but who could complain about a great tune done by a great group.

YVONNE 609 - NUTMEGS LIVE - Good fun album of previously unrecorded songs by group. Outstanding is "In The Still Of The Night".

CHANNEL 1004 - OVER AGAIN - THE CHANNELS: Same exact song as their hit record of "You Hurt Me" on the Hit label retitled. If it's not in your collection and you like The Channels, get it.

DOOTONE 479 - CAN YOU TALK - VERNON GREEN & THE MEDALLIONS: Modern tune by great old group. Smooth, pretty, nice harmony.

CLIFTON #2 - WHERE DO WE GO FROM HERE? THE DUBS: Great, great sound from The Dubs; especially the tenor voice. A must for every Dubs' fan.

TIME MACHINE 571 - LONELY HEARTS-FRED PARRIS & THE FIVE SATINS - Another original 1957 tune cut from a demo. On the order of "She's Gone With The Wind" but just as good.

LONDON 196 - AFRICA GONE FUNKY-SCREAMIN' JAY HAWKINS: Modern (Shaft) guitar riff, highlight the inimitable nasal voice of Screamin' Jay. A sure chart entry.

ROADHOUSE RECORDS #1006-1009 - SOLDIER IN KOREA/LONESOME by The Five Vultures I SWEAR BY BALL THE STARS ABOVE/CRY WIND CRY by The Heartbreakers, I ONLY WANT TO BE YOUR GUY/HEY BABY and DON'T LEAVE MY BROKEN HEART/LOVE TEARS by The Parakeets: Roadhouse Records must certainly be commended on these releases. All are from unreleased masters from the early 50's. If you are into early 50's group sounds, these would certainly compliment your record collection. All fall in the category of great to excellent.

CANDLELITE 1002 - THE "REAL" HISTORY OF ROCK N ROLL - Very well pronounced documentary on the early days of Rock N Roll and the emergence of Elvis on the scene when it apparently appeared that pop music was revolutionizing the market and the teens needed something desperately to restore their beliefs in identity. Whole concept plus narration put in a very interesting and entertaining movement. Album in its entirety composed by Wayne Stierle - very well done, definitely deserves some attention. This type of work is not as easy as it may sound. When you pick it up, don't just play it, LISTEN to it.

RELIC-HERALD 5009 - THE TURBANS-Great package, supporting the fabulous Turbans, featuring Al Banks in the lead role. "When You Dance", "Sister Sockey", "Congratulations", and many more greats. Good sound. Great album.

RELIC - EMBER 5008 - THE FIVE SATINS GREATEST HITS: 18 well liked songs by Fred Parris and The Satins, including "In The Still of The Night" and "Shadows", also "All Mine", "When Your Love Comes Along". All in one album, with a good looking photo of the group on cover. Good listening.

JOHNSON 097 - CONNIE - The Dubs: More of that odd sound from the great Dubs good bass work along with tenors and lead. Nice record - typical New York side.

CHANNEL 1003 - CLOSE YOUR EYES - EARL LEWIS & CHANNELS: Nice rendition of Five Keys' classic - much smoother than The Channels' normal sound. Easier to listen to and a very nice recording. Earl sounds great. Group does too.

BLUE SKY 107 - WEDDING BELLS ARE RINGING IN MY EARS - BLUE SKY BOYS - Old Angels' record - Done by Ostrom as The Blue Sky Boys, absolutely fantastic. Great harmony work and super lead job. If you don't have it, get it. Why miss something this good? The flip: STORY OF DADDY COOL - an excellent novelty using old records, edited extremely well. One of the best in its class. Very enjoyable.

YORKSHIR 781-783-VOCAL GROUPS- 1940's and 1950's - COLLECTORS' SERIES- All three of these albums are completely outstanding in quality and performance. Fantastic harmonies and leads probably some of the finest most of us that are into great group harmony have ever heard.



In our attempt to make "BIM BAM BOOM" the focal point for all persons interested in the Oldies field, we have instituted a Trading Post column. In this column will be listed Want — Sell — Trading ads. The charge for these ads is 10¢ a word. It is our hope that this feature will bring all collectors closer together. We hope that this column will be useful in finding records, tapes, pictures and other items to add to their collections. We will print the names and address of people taking the ads and persons interested in contacting these people can contact them by mail or phone.

WANTED: Old photographs and R/B records LP's, 45's, & 78's especially with Jimmy Ricks with or without the Ravens, Jive Five, Radiants, Holidays, Clyde McPhatter & the Drifters, Hollywood Flames. **FRANK COLDING**, 13620 Stoepel, Detroit Mich. 48238.

FOR SALE: List #1 (free) of R/B, R/R Blues, Pop 45's/78's. **BOB GRASSO**, 9020 N.W. 24th Ct. Ft. Lauderdale, Fla 33313

WANTED: Carol Blades (Rama), Billy Dixon & Topics (Topix), "I Go Ape" by Frankie Taylor, Arlene & Willie (End), 4 Lovers "Happy Am I", "My Mother's Eyes" (Carona), Village Voices "Red Lips", Terry & Jerry "What Is Love", Frankie Nolan (ABC), Pretenders (ABC), La Feats (Apollo). **JOE SICERELLA**, 26 Wood St. Rutherford, NJ 07070.

FOR SALE: Super rare and odd records. R/B — R/R etc. Fantastic huge list is ready. Hurry, send for free list. **J. ENGELSON**, 222 E. 8th St. Bklyn. NY 11218

WANTED: 78 rpm group records. Please describe with price. **MARK WALLIS**, 3209 S, Walker Ave. San Pedro, Calif. 90731

FOR SALE: Blues, R/B vocal groups, rock a-billy, pop 45s/78s, some LP's. Set prices. free list. **VICTOR PEARLIN**, 894 Main St. Worcester, Mass. 01610.

FOR SALE: Send post card for free auction & fixed price list of R/B, R/R, Rock a-billy, Blues records. **JOHN YAYLOR**, 3317 Reed St. Ft Worth, Texas 76119.

FOR SALE: "Carol" Darchaeas - Aljon \$1.00 Remember the Ravens, Solitaires, Rivilers Viscounts, Send for free list. 45's \$1 to \$5 none higher. Dealers send for wholesale catalog. **J. PECORARO**, P.O. Box 17 Woodlawn Sta. Bx. NY 10470.

FOR SALE: Record Albums, Free list - wanted old R/R books and magazines etc. **JOHN KURTZ**, 110 Bement Ave. SI NY 10310 **COLLECTORS** from our files - huge list of original 45's (all \$1) & albums for sale Send for free list today. Don't miss this opportunity. **MULFRED STUDIO OF DANCE**, 120 Antietam Rd. Cherry Hill, New Jersey 08034

SEND FOR: Free list of new & used R/B 45s, send your want lists to "RHYTHM RECORDS RESTORED", P.O. Box 544, Irwin Pa. 15642. Send custom tape requests to **R/R/WEST**, Box 585, Downey Ca. 90241.

FOR SALE: Dell Vikings "Down In Bermuda" "Maggie" Fee Bee #206 only \$2.25 mint. **MARVIN PODD**, 3206 Curtis Dr. Marlow Hgts Maryland 20031.

FOR SALE: Extensive collection of R/B, R/R, 78s mint condition - also 45's & albums - fair prices - send for free list. **AL CATTABIANI**, 72 Lambert Ave. Farmingdale, NY 11735

OLDIES: If you can't find it maybe I can - send me your want lists and the prices willing to pay. **BIG JOHN THE OLDIES MAN**, P.O. Box 52 Cambridge, Mass. 02139.

BUY: or sell 45's/78's free info for stamp. **Moldy Records**, Box 954, Tacoma, Wash 98401. **WANTED:** Group photos, top \$ paid. **A. Berlowitz**, 801-14 Tilden St. Bx. NY 10467

FOR SALE: Thousands of post-war blues, R/B, vocal groups, old R/R, rockabilly, C/W, pre war and post war hillbilly and blues 45s, 78's & LPs. Send for free auction and sale lists. **RICHARD BASS**, 612 Brooklyn St. Oakland, Calif. 94606.

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RADIO RAP

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WRNW-FM (107) — SOUNDS OF THE CITY, Saturdays 12-3 A.M. and Sundays 9 P.M. to 1 A.M. Beaming from the south Westchester area, this all-around oldies show brings you a great insight to the entire rock and roll era, brought to you by veteran oldies authority Eddie Greis.

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On Long Island a number of AM stations feature oldies, including WHLI, Hempstead (1100); WGBB, Freeport (1240); WGLI, Babylon (1290); and WLNG, Sag Harbor (1580).

PHILADELPHIA AREA

WCAU-FM (98.1) Embodies the same "SOLID GOLD RADIO" format as New York's WCBS-FM, spinning the oldies 24 hrs. a day.

WDAS-FM — THE HARVEY HOLIDAY SHOW, Sunday 6 P.M. to Midnight brings the Philadelphia area a genuinely great oldies show.

PITTSBURGH AREA

WEDO-AM (810) — PORKY CHEDWICK is on the scene Saturdays 12 Noon to 5 P.M. and Sundays 4-5 P.M., with the sounds that made him famous in the 50's A Must show for all who dig R/B. WPSI-AM (1510) THE CHARLIE APPLE SHOW — Charlie spins all the old sounds, groups, urban blues, Country Blues and the Pittsburgh moldie sounds. Contests, the Apple Corps (The Organization Dedicated To The Preservation Of Original Rock and Roll), and a good old rock and roll time are the features.

CENTRAL PENNSYLVANIA

WRHY-FM (92.7) — "A LONG, LONG TIME AGO" with Dave Cameron is an Alan Freed type show, Saturdays from 6-8 P.M., covering the Harrisburg-York-Lancaster area.

WHEX-AM (1580) — "THE JIMMY CLANTON SHOW," hosted by the "JUST A DREAM" idol, Mondays thru Fridays, 11 A.M. - 2 P.M. Another "SOLID GOLD" format station.

CONNECTICUT

WINE-FM (95.1) — WILL ANDERSON'S "ROCK AND ROLL REVIVAL PARTY" brings you the best of the 50's, with contests, special and interesting information. Covers Connecticut, Long Island and parts

WPKN-FM (89.5) — "ANTIQUES BLUES SHOW" (R & B FOR YOU of the Hudson River Valley. On Thursdays, 8-11 P.M. AND ME! BILL NOLAN is your host every Sunday, 4-8 P.M., playing deep blues and R & B sounds from the 50's, covering Southern Connecticut, Long Island and Lower Westchester.

WWCG-AM (1240) "KEN JORDAN'S GOLD GALLERY" is heard every Sunday night from 9 P.M. to Midnight, featuring "OLD GOLD" from the mid and late 50's, covering Central Connecticut (Waterbury) area. WCDQ-AM (1220) — Gold Radio 1220 programs SOLID GOLD from 1954 to present including one "Future Gold" song per hour, with personality-oriented jocks.

WRTC-FM (89.3) — ROGER TILLSON brings you oldies on the Trinity College Station. Consult station listings for time.

WNHU-FM (88.7) — WAX MUSEUM SHOW, JIM SANTA BARBARA takes you back to the fabulous 1950's each week on the University of New Haven's radio station. Consult station for day and time.

BOSTON AREA

WTBS-FM (88.1) — "THE SKIPPY WHITE SHOW," Sundays from 5-7 P.M. traces the history of R & B from year to year. Skippy also hosts THE GOSPEL TRAIN SHOW at 4 P.M. "THE RICK STAR SHOW" on the same station mixes R & B with "pop" (The Robins to The Four

EDITOR'S NOTE: ALL "OLDIES" DJ'S AND STATIONS FEATURING "OLDIES" SHOWS ARE INVITED TO SEND INFORMATION FOR MENTION IN THE COLUMN. Additionally, Bim Bam Boom packages a syndicated "oldies radio program which is available to stations desiring to program this music. Please contact the magazine for details.

Lovers), Saturdays 1-3 P.M.

On the same station, LITTLE WALTER brings you the "TIME MACHINE SHOW," Midnight - 3 A.M. on Saturdays and "THE G.T.O. SHOW" on Sundays from Midnight to 2 A.M. Rare sounds with loads of good info.

WHRB-FM (95.3) — Check with station for info on a great new standard oldies and obscure R & B show, now being planned.

BALTIMORE — WASHINGTON — WEST VIRGINIA

WITH-FM (104.1), Baltimore, features an all "oldies" format, similar to New York's WCBS-FM and Philadelphia's WCAU-FM.

WGTB-FM (90.1), Washington, ALAN LEE hosts "THE DISC MEMORY SHOW," The capitol's only "Oldies" show, rare sounds from the past every Sunday 9 A.M. - Noon.

WMMN-AM (920), Fairmont, W. Virginia, BOB HANK is your host on "NITE BEAT," Mondays thru Fridays, 7 P.M. to Midnight. Spinning the "Oldies" with many special features.

CALIFORNIA

KMET-FM (94.7), Los Angeles, JIM PEWTER, The Armed Forces Radio "Oldies" veteran, now in his 7th year, brings you everything from Rock-A-Billy to deep Rhythm and Blues, featuring interviews with the history-making artists, Sunday afternoons, 2-6 P.M. and Saturday mornings 6-10 A.M.

KZSU-FM (90.1), Palo Alto (Stanford University) — "THE STONE OLDIE SHOW," ART MARIANO D/B/A ALAN STONE, plays the hits from the 50's and 60's with dedications, some wit and a lot of interesting facts. Sundays 6-10 P.M.

KPFA-FM (94.1) and KPFB-FM (89.3), covering Northern California from Big Sur to Oregon and Nevada — "CRUISIN' WITH LENNY AND STOLZ playing the rare sounds we all love.

CAKL, Fridays from 11 P.M. - 1 A.M. Has Lenny Goldberg and Carl ART LABOE — Mr. Original Sound brings you the following shows: California/Mexico and Mid-West America, DRTH-Stereo-FM playing oldies 24 hours a day. Music from the 50's and 60's with nostalgic highlights. ART LABOE show on every Friday/Saturday night from Art's OLDIES BUT GOODIES Club. Dedications, interviews with oldies artists. KPPC-AM (1240) every Wednesday 8-11 P.M. playing oldies and taking dedications. XPRS (1090) Midnight to 3 A.M. XLO Jarez, Mexico, Midnight to 3 A.M. (Central Standard Time). Art can be heard in most Southwest and Mid-Western states.

KAGU-FM (103.9), Inglewood, AL GRANNUM, the "granulated one" from New York City is back on the Los Angeles area's newest FM station. Al plays the newies plus a great deal of fifties "old gold," Mondays through Saturdays, 2-6 P.M. KAGB serves up a blend of Pop, R & B, Jazz, Latin, The Oldies, Gospel and some hard Rock.

KAGB-FM (103.9) Inglewood, AL GRANNUM, the "granulated one" from New York City is back on the Los Angeles area's newest FM station. Al plays the newest plus a great deal of fifties "old gold," Mondays through Saturdays, 2-6 P.M. KAGB serves up a blend of Pop, R & B, Jazz, Latin, The Oldies, Gospel and some hard Rock.

KPOG-FM (89.5) in the San Francisco area. The "Autumn King" until ? The name of the show is "ROCKIN' AND DOOWOPPIN'" from the plays Rock & Roll, R & B and Soul every Thursday from 10:30 P.M. Dock Of The Bay" which tells the whole story.

AND AROUND THE COUNTRY:

MIAMI, FLORIDA — TED GREENE hosts the "SOLID GOLD ASSEMBLY SHOW" on WQAM-AM, Sunday nights from 6 P.M. to Midnight.

TRENTON, NEW JERSEY — "THE SAT. TEE SHOW" WTTM-AM (920), Sundays from 8 P.M. to Midnight, is the #1 "Oldies" show for Southern New Jersey and the Philadelphia area.

ITHACA, NEW YORK — "ROCKIN' REMNANTS" with GEORGE HILLER at the helm has built a large following of "Oldies" fans, Saturdays from 6-11 P.M. on WVBR-FM, 93.5 on the dial.

ROCKY MOUNT, N.C. — WEED-AM programs many "Oldies" and features a "MILLION DOLLAR WEEKEND" of all "SOLID GOLD" sounds.

NEWBURGH, NEW YORK — WGNY-AM (1220), a 5000 Watt daytimer, serving the Mid-Hudson Valley. BRUCE HOLMAN, MIKE DULANEY and JEFF TOPPS on the air with a mix of Chart, Album, New York and 25% Oldies from as far back as the Early 50's.

LAKE GENEVA, WISCONSIN — WMIR (1550) features a "GOLDEN WEEKEND" each and every weekend from 6 A.M. until sign-off (sundown). TERRY HAVEL and STEVE SWANSEN on Saturdays and MIKE TERRY on Sundays feature golden oldies every other record with many of the record hits from the 1950's.

ONTARIO, CANADA — CHYM (1490) and CHYM-FM (96.7) — "BOPPIN' DAVE" brings you the "KALEIDOSCOPE SHOW" — a blend of blues, Rock-A-Billy, R & B and R & R, Saturdays from 10 P.M. to Midnight and Sundays from 10 P.M. to 2 P.M.

NORTH CAROLINA — WMAP-AM (1060) in Monroe, North Carolina brings you the "WAX MUSEUM'S GALLERY OF GOLD" Check with station for time. WBT-AM (1110) is a 50,000 watt which beams from Charlotte, N.C. and can be heard from Canada to the Bahamas. Don't miss their "SUNDAY NIGHT HALL OF FAME" from 7 P.M. to Midnight.

IOWA — KOKX in Keokuk, Iowa brings you EARL WALTERS playing oldies. Check with station for details.

CLEVELAND, OHIO — WZAK-FM (93.1). None other than ALAN FREED'S Son-In-Law, DICK LIBERATORE, plays vintage 1955-1962 sounds every weekday from 11 P.M. till Midnight. Now in its 7th year. This show covers the same market in which Freed himself started.

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WPRK (91.5 FM) Rollins College. Mike Bohan's "VINTAGE" is Rock & Roll and Rhythm & Blues from the fifties every Friday night 9:00 until Midnight.

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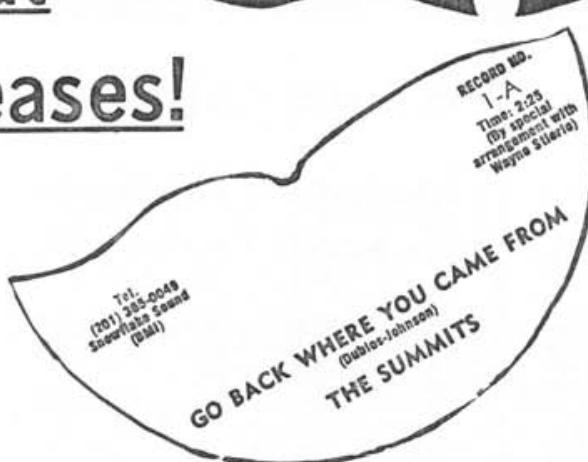
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VOLUME 2 -- SIDE A: WHY DO FOOLS FALL IN LOVE -- Frankie Lymon (Roulette) LOOK IN MY EYES -- The Chantels (Cartoon) CHARLIE BROWN -- The Coasters (Roulette) CRYING IN THE CHAPEL -- Sonny Till & The Orioles (Roulette) PRISCILLA -- Eddie Cooley (Roulette) TEARS ON MY PILLOW -- Little Anthony & The Imperials (Roulette)

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VOLUME 3 -- SIDE A: THERE GOES MY BABY -- The Grifters (Atlantic) SEE SAW -- The Moonglows (Crest) I'LL BE HOME -- The Flamingos (Chess) BIM BAM BOOM -- The Eldorados (Vee Jay) MAYBE -- The Chantels (Roulette) I LOVE YOU SO -- The Chantels (Roulette)

SIDE B: LONG, LONG NIGHTS -- Lee Andrews & The Hearts (Chess) GOODNIGHT SWEETHEART GOODNIGHT -- The Flamingos (Geet) BARBARA -- The Temptations (Roulette) SHOUT MR. LEE -- The Bobcats (Triple A) SIXTEEN CANDLES -- The Crests (Geet) SQUEEZE -- The Cleftones (Roulette)

VOLUME 4 -- SIDE A: PEPPERMINT TWIST -- Joey Dee & The Starlifters (Roulette) BONGO ROCK -- Little Joey & The Flips (Jav) BRISTOL STOMP -- The Dovells (Cartoon) PARKWAY THE FLY -- Chubby Checker (Cartoon) WATUSI -- The Vibrations (Geet) HOT PASTRAMI WITH MASHED POTATOES -- Pt. II -- Joey Dee & The Starlifters (Roulette)

SIDE B: THE LOCO MOTION -- Little Eva (Imperial) LET'S PONY AGAIN -- The Vibrations (Cartoon) HOLLY GULLY CALLIN' TIME -- The Five Five (Bottom) HOT PASTRAMI WITH MASHED POTATOES -- Pt. I -- Joey Dee & Starlifters (Roulette) DO YOU WANNA DANCE -- Bobbie Freeman (Jubilee) DANCE WITH ME HENRY -- Etta James (Modern)

VOLUME 5 -- SIDE A: THE BOOK OF LOVE -- The Monstones (Chess) STORY UNTOOLD -- The Newbeats (Roulette) DANCE, DANCE, DANCE -- The Dells (Vee Jay) YOU GAVE ME PEACE OF MIND -- The Spaniels (Vee Jay) JOE JOE -- The Dells (Vee Jay) JUST TELL ME -- The Belmonts (Jubilee)

SIDE B: TEN COMMANDMENTS OF LOVE -- The Moonglows (Chess) SO FAR AWAY -- The Puffies (Cartoon) ZOOM -- The Cleftones (Roulette) THE CLOSER YOU ARE -- The Chantels (Cartoon) SO FINE -- The Fiestas (Roulette) FIVE HUNDRED MILES TO GO -- The Heartbeats (Geet)

VOLUME 6 -- SIDE A: COONIGHTI SWEETHEART GOODNIGHTS -- The Spaniels (Vee Jay) OH WHAT A NIGHT -- The Dells (Vee Jay) WHEN YOU DANCE -- The Turbans (Roulette) IN THE STILE OF THE NIGHT -- The Five Satins (Roulette) HEAR LINDA, EVERYONE'S LAUGHING -- The Spaniels (Vee Jay) UP ON THE MOUNTAIN -- The Magnificents (Roulette)

SIDE B: WE BELONG TOGETHER -- Robert & Janney (Roulette) SHIP OF LOVE -- The Newbeats (Cartoon) MOST OF ALL -- The Moonglows (Chess) THERE'S OUR SONG AGAIN -- The Chantels (Cartoon) I'M CONFESSIN' -- The Chantels (Roulette) LOVERS NEVER SAY GOODBYE -- The Flamingos (Geet)

VOLUME 7 -- SIDE A: TEEN ANGEL -- Gino & The Belmonts (Jubilee) SINCERELY -- The Monstones (Chess) TONITE (TONITE) -- The Mellos (Roulette) GET A JOB -- The Shouters (Roulette) MARIE -- The Four Tones (Jubilee) BEEF BEEF -- The Primitives (Roulette)

SIDE B: BARBARA ANN -- The Regents (Roulette) WOO HOO -- The Rock & Teens (Roulette) HEART AND SOUL -- The Cleftones (Geet) SHIMMY SHIMMY KODA KODA -- Little Anthony & The Imperials (Roulette) BERMUDA -- The Four Seasons (Geet) SUNDAY KIND OF LOVE -- The Marmites (Roulette)

VOLUME 8 -- SIDE A: ALL IN MY MIND -- Mavis Brown (Roulette) I'LL BE TRUE -- The Five Browns (Roulette) SECRETLY -- Jimmy Rodgers (Roulette) SCHOOL (Roulette) RAMA LAMA DING DONG -- The Edsels (Roulette) EVERY NIGHT IS PRAY -- The Chantels (Roulette) HES GONE -- The Chantels (Roulette) TWO PEOPLE IN THE WORLD -- Little Anthony & The Imperials (Roulette)

SIDE B: OH OH I'M FALLING IN LOVE AGAIN -- Jimmie Rodgers (Roulette) THIRTY DAYS -- Ronnie Hawkins (Roulette) HURTS ME TO MY HEART -- Fay Adams (Roulette) GOODNIGHT MY LOVE -- Jessie Belvin (Modern) KISSES SWEETER THAN WINE -- Jimmie Rodgers (Roulette) SHE'S EVERYTHING -- Ral Donner (Jubilee)

VOLUME 9 -- SIDE A: SHOUT -- Joey Dee & The Starlifters (Roulette) FUNNY -- Mavis Brown (Roulette) WALKIN' WITH MR. LEE -- Lee Allen (Roulette) HEY LITTLE GIRL -- Dee Clark (Vee Jay) MAYBELLINE -- Chuck Berry (Chess) ROCK YOUR LITTLE BABY TO SLEEP -- Buddy Knox (Roulette)

SIDE B: THE GYPSY CRIED -- Lee Christie (Roulette) GODY GOODY -- Frankie Lymon (Roulette) HONEYCOMB -- Jimmie Rodgers (Roulette) I'M STICKIN' WITH YOU -- Jimmy Bowen (Roulette) PARTY DOLL -- Buddy Knox (Roulette) YOU DON'T KNOW WHAT YOU'VE GOT UNTIL YOU LOSE IT -- Ral Donner (Jubilee)

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SIDE B: OH OH I'M FALLING IN LOVE AGAIN -- Jimmie Rodgers (Chess) WHY DON'T YOU WRITE ME -- The Jacks (Modern) NEVER LET GO -- The Chantels (Roulette) I'M A BRICK -- Little Anthony & The Imperials (Roulette) DON'T ASK ME TO BE LONELY -- The Dells (Cartoon) I'M THE GIRL -- The Chantels (Roulette)

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VOLUME 11 -- SIDE A: WHEN WE GET MARRIED -- The Dreamlovers (Heritage) TONIGHT KATHLEEN -- The Valentines (Roulette) OUT TO THE AISLE -- The Five Satins (Roulette) I'LL BE FOREVER LOVING YOU -- The Eldorados (Vee Jay) AT MY FRONT DOOR -- The Eldorados (Vee Jay) WE GO TOGETHER -- The Moonglows (Chess)

SIDE B: BEEN SO LONG -- The Pastels (Chess) CONGRATULATIONS -- The Chantels (Roulette) SPANISH LACE -- The Four Seasons (Gone) CHURCH BELLS MAY RING -- The Wobblers (Baby It's You) -- The Spaniels (Vee Jay) ALTAR OF LOVE -- The Chantels (Gone)

VOLUME 12 -- SIDE A: TOSSED AND TURNIN' -- Bobby Lewis (Roulette) STAY -- The Five Satins (Roulette) GARLING, LISTEN TO THE WORDS OF THIS SONG -- Ruth McFadden (Roulette) SHARE A HAND -- Fay Adams (Roulette) THE JOKER -- Billy Myles (Roulette) DON'T PLAY THAT SONG (I Lie) -- Ben E. King (Atlantic)

SIDE B: FOR YOUR PRECIOUS LOVE -- Jerry Butler (Vee Jay) HEAVENLY FATHER -- Edna McGriff (Roulette) SNAP YOUR FINGERS -- Joe Henderson (Roulette) LET THE LITTLE GIRL DANCE -- Billy Ward (Roulette) YOU TALK TOO MUCH -- Joe Jones (Roulette) KING OF FOOLS -- Sam Hawkins (Gone)

VOLUME 13 -- SIDE A: RED RIVER ROCK -- Johnny & The Hurricanes (Twirl) SOUL TWIST -- King Curtis (Engly) WHEELS -- The Stranglings (Warwick) WHISTLING DOGAN -- Baby Carter (Clock) RAM-BUNA-SHUSH -- Joey Dee (Roulette) CLOUDS

SIDE B: SPACER (Disco) -- The Sparklettes (Roulette) BABY DINK -- Baby Carter (Clock) WHOLE WOBBLER -- Les Cooper (Engly) EL WATSON -- Ray Barrett (Clock) BEATIN' IT -- Johnny & The Hurricanes (Twirl)

VOLUME 14 -- SIDE A: EARTH ANGEL -- The Penguins (Doo-wop) LOVE ME FOR EVER -- The Five Satins (Pork) LOVE'S BURNING FIRE -- Beverly Anne Gibson (Cartoon) BOBBY MARDEN -- Larry Williams (Modern) LANDY MISS CLANDY -- Lloyd Price (Specialty) LET'S START ALL OVER AGAIN -- The Paragons (Winey) SIDE B: KA DING DONG -- G Chets (Piggy) PRETTY LITTLE GIRL -- The Monarchs (Modern) HEAVEN AND PARADISE -- The Meadowlarks (Doo-wop) LONG TALL SALLY -- Little Richard (Specialty) THE REASON -- The Five Channels (Deli) ALONE -- The Sheeps (Lance)

VOLUME 15 -- SIDE A: ROCKIN' IN THE JUNGLE -- The Eternals (Hollywood) ZOOM ZOOM ZOOM -- The Calligians (Winey) HEY SENORITA -- The Penguins (Doo-wop) CAUSE YOU'RE MINE -- G Chets (Paris) FLORENCE -- The Paragons (Winey) THE LETTER -- The Medallions (Doo-wop)

SIDE B: LIGHT A CANDLE -- Beverly Anne Gibson (Deli) SYMBOL OF LOVE -- G Chets (Paris) GUIDED MISSILES -- Cuff Links (Doo-wop) FOLLOW ME -- The Four Esquires (Piggy) HIDE A WAY -- The Four Esquires (Paris) THE THINGS THAT I USED TO DO -- Cuffa Slim (Specialty)

VOLUME 16 -- SIDE A: SEVEN LITTLE GIRLS SITTING IN THE BACK SEAT -- Paul Evans (Cartoon) SILHOUETTES -- The Rays (Bennie Low Ent) I LOVE YOU IN SEPTEMBER -- The Tempos (Climax) BABY BLUE -- The Echoes (Segway) GOODBYE BABY -- Jack Scott & The Chantones (Cartoon) APPLE BLOSSOM TIME -- Rosemary June (Paris)

SIDE B: BOYS DO ZOOM -- The Sparklettes (Paris) MY TRUE LOVE -- Jack Scott (Cartoon) O'PINTO -- The Crystals (Columbia Screen Gems) I'LL ALWAYS BE IN LOVE WITH YOU -- Rosemary June (Paris) TEENAGE PRAYER -- Gloria Mann (Bennie Low Ent) I LOVE MY BABY -- Neil Sedaka & The Tokens (Maliboo)

VOLUME 17 -- SIDE A: KANSAS CITY -- Weller Harrison (Gory) HEY SCHOOLGIRL -- Tam & Jerry (Big) FANNY MAE -- Buster Brown (Gory) THE WIND -- The Jesters (Kinney) I NEED YOUR LOVIN' -- Dan & Des (Dee Ford (Gory) DO ME HI -- Lee Dorsey (Gory)

SIDE B: LET THE GOOD TIMES ROLL -- Shirley & Lee (Warwick) WHILE I DREAM -- Neil Sedaka (Maliboo) YA YA -- Lee Dorsey (Gory) MY MEMORIES OF YOU -- The Mar-tunes (Cartoon) STRANGED IN THE JUNGLE -- The Cadets (Modern) GUILTY -- The Crests (Gorm)

VOLUME 18 -- SIDE A: EASIER SAID THAN DONE -- The Essex (Roulette) A GYPSY SISTER -- Lou Christie (Roulette) NOT PASTRAMI -- Joey Dee (Roulette) SHE'S GOT EVERYTHING -- The Essex (Roulette) MAN'S TEMPTATION -- Gene Chandler (Vee Jay) HEY LOVER -- Debbie Devote (Roulette)

SIDE B: TWO FACES HAVE I -- Lou Christie (Roulette) I KNOW HAVE NOTHING -- Ben E. King (Atlantic) A WALKIN' MIRACLE -- The Essex (Roulette) EL WATSON -- Ray Barrett (Clock) MAKE IT EASY ON YOURSELF -- Jerry Butler (Vee Jay) RAINBOW -- Gene Chandler (Vee Jay)

VOLUME 19 -- SIDE A: WHY DO FOOLS FALL IN LOVE -- Frankie Lymon (Roulette) I ONLY HAVE EYES FOR YOU -- Flamingos (Ind) BARBARA ANN -- Regents (Roulette) SIXTEEN CANDLES -- Crests (Clock) GEE -- Crows (Gee) SO FINE -- Fiestas (Roulette)

SIDE B: EARTH ANGEL -- The Penguins (Doo-wop) BOOK OF LOVE -- Monstones (Chess) THERE GOES MY BABY -- Drifters (Atlantic) TEN COMMANDMENTS OF LOVE -- Moonglows (Chess) HAPPY HAPPY BIRTHDAY, BABY -- Little Wewers (Chess) LITTLE GIRL OF MINE -- Cleftones (Geet)

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JERRY LEE LEWIS	JERRY LEE'S GREATEST	SUN 1265	\$15
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RH1012 Heartbreakers	- We're Gonna Have Some Fun/Goodbye Baby
RH1014 Heartbreakers	- Don't Stop Baby
Twilighters	- I Wonder Who's Calling Her Now
RH1015 Marylanders	- I Really Don't Care / Last Night
RH1016 Cap-Tans	- I Thought I Could Forget You/I Love You So
RH1017 Serenaders*	- Goodbye / Kola (1953)
RH1018 Serenaders*	- My Happiness / Rockin' Man (1953)
	- Confessions Of Love / Haunting Memories

RH 1019

RH1019 Coolbreezers	- Just Room For Two/You Know I Go For You
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CONTEST! Identify the group and take Val in the back room for 15 minutes.



LOOKING BACK

On May 18th, the staff of Bim 'Bam Boom had the pleasure of attending one of the best ever Rock and Roll oldies shows. It took place at The Capitol Theatre in Passaic, New Jersey and was presented by L&M Productions (Dennis Lento and Bob Milaccio). We don't usually review oldies shows but this one was so out of the ordinary that we felt our readers should know about it. The producer, Stan Krause, had such enthusiasm and love for what he was doing, that it was contagious and apparent to all who witnessed and performed in the show. The performers, calm and unhassled, worked like they have never worked before and everyone had a great time - performers and audience alike.

The show was headlined by such groups as The Cleftones, Lee Andrews and The Hearts and The Kodaks. It was highlighted by the fact that almost every act on the bill did at least some acappella songs or songs that they don't normally do at revival shows. The Moonglows, very well known at these shows, did two acappella songs - LOVE IS A RIVER, and I'LL NEVER STOP WANTING YOU, which was a show stopper. The Bonaires did an acappella version of GOLDEN TEARDROPS that sent chills up the spines of those familiar with the original version by The Flamingos. The Nutmegs did a few acappella songs highlighted by WHISPERING SORROWS. Vito and The Salutations surprised everyone by doing a slow acappella UNCHAINED MELODY which climaxed as it led into their fast hit version. The group that stole the show - to everyone's surprise - was an act not seen before at an oldies show - The Ad Libs. They did their hit record THE BOY FROM NEW YORK CITY, followed by HUMAN; but completely tore up the audience with acappella versions of GHOST RIDERS IN THE SKY and FEVER. Spellbinding is the only word that can be used to describe this act.

The groups were backed up by the great Skip Jackson (former lead vocalist of The Shantons), his Band and Revue. L&M Productions is planning another show on November 10th at The Capitol Theatre and for a truly great show, be sure to be there.

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b/w Love No One
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Blue Sky #106 - Why Oh Why b/w I Love
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Home/Whispering Sorrows.

THE FIVE SATINS

GREATEST HITS



In The Still Of The Night/The Jones Girl/
Oh Happy Day/Again/A Million To One/When
Your Love Comes Along/Senorita Lolita/
Shadows/Paradise On Earth/Wonderful Girl/
Weeping Willow/Our Love Is Forever/No Love
In Return/A Nite To Remember/Toni My Love/
The Time/Zippity Doo/All Mine.

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Heart/Wadda-Do/I'm Nobody/B.I.N.G.O!/I'll
Watch Over You/It Was A Nite Like This/
Bye & Bye/Valley Of Tears/Sister Sookey/
Congratulations



She's Gone With The Wind/The Voice/You
Must Be An Angel/I'll Get Along/Pretty
Baby/Tell Me Dear/The Voice -acappella/
Wishing Ring/I'll Be Seeing You/Sugar/
Candelite/Moonlight & I/Wish I Had My
Baby/Our Anniversary/All Mine/I'll Get
Time/A Night Like This/To The Aisle.
(WITH LIVE COMMENTARY BY FRED PARRIS)

THE FI-TONES



It Wasn't A Lie/Lots & Lots Of Loving/
I Call To You/Don't You Know/Waiting for
Your Call/Wake Up/Deep In My Heart/
Belong To You/Dynaflow/Delores/Minnie/
You'll Be The Last/I Belong To You/Silly
And Sappy/Peddler Of Dreams/What Am I
Gonna Do/You Thrill Me So/My Tired Feet
Lets Fall In Love/Foolish Dreams.

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- X Foreign noises are louder than recorded music.

Abbreviations

(R) Relaxed, (C) Cut Out (small hole in label), (D) Promotional Copy, (W) Wrap,
(S) Scratches, (B) Bootleg, (2) Second Pressing, (Min) Minimum Bid, (WL) Writing on
label.

Garvin, Rex (group)	Strange Happenings	Chieftain 4000	2	Honeymettes	Baby I Love You	Philips 118	2
Gaylen, Paul	Nervous Boogie (RE)	Argo 5277	1	Nooss, Dr., Harmonica Nooss	Sugar Mama	Fortune 530	2
C-Clefs	I Understand	Terrace 1500	2	Royal Jokers	Red Hot	Big Top 3064	2
Goldboro, Bobby	Molly	Jaurie 3148	1	Rucker, Ervin (group)	Two People In Love (wol)	Duplex 9001	5
Goodman, Dickie	On Campus	Colgate 158	3	Sensations	I Won't Be Hurt	Way Out 1007	1
Hall, Gene & Grch.	Twitchy	Specialty 618	1	Shangri-La	Remember	Red Bird 10-008	1
Happenings	Music Music Music	H.T. Puppy 538	1	"	" (wol)	" 10-019	1
Harpo, Slim	Shake Your Hips	Excels 2278	1	Sharks	Here's My Heart	Jamie 1114	2
Harris, Thurston	Maria	Laurie 3239	2	Shells	Deep In My Heart	Johnson 119	1
"	I'm Asking Forgiveess (blk)	Aladdin 3199	2	"	Sweetest One	" 112	2
Harvey (Fugua)	Little Bitty Pretty I (purp.)	" 3198	2	Shevelles	How Would You Like Me	World Artists 1025	1
Headliners	Goddess of Angels	Doe 1645	3	Shiroelles	Thank You Baby	Scopert 1278	2
Heartbeats, Al (Group)	Any Way You Wants	Tri Phi 1017	1	Shommen	19-21-42	Minit 32007	1
Hendricks, Bobby	Crazy for You (wol)	Roulette 4194	3	"	Our Love Will Grow (black)	Swan 4219	2
Hilites and Bonnie	All Star Boy (white)	King 5612	2	Silhouettes	"	" 4213	2
Hi Lites	I'm Falling in Love	Record Fair 500	5	Six Teens	Get a Job	Ember 1029	3
"	For Your Precious Love	" 501	6	Skyliners	Sold Heart to Junkman	Acet 557	3
Hill, Jesse	Ooh Poo Pah Doo	Minit 607	1	"	Flip 120	Flip 120	2
Holidays	One Little Kiss	Nix 537	2	Smith, Huey & Clowns	Viscount 104	1	
"	Irene (with lines)	Specialty 533	1	"	Calico 109	2	
Hollywood Saxons	Is It True (gold)	Relic 1011	1	Six Teens	" 106	" 106	1.50
Honeysuckles	Op. (red)	Shubie 1076	3	Skyliners	Jubilee 5506	Jubilee 5506	1
Hopkins, Lightnin'	Katie Mae	Blissley 825	1	"	Ace 649	Ace 649	2
Hudson, Pookie	Mr. Charlie (blue) (dj)	Jewel 816	1	Smith, Huey & Clowns	Havin' a Good Time	Ace 548	2
Hurricanes & Johnny	I Know, I Know	Double L 711	2	"	Don't You Just Know It	Ace 545	2
Ideals	Beatnik Fly (wol)	Warwick 520	2	Steele, Julia	Rockin' Pneumonia	Ace 550	2
Impalas	Magic	Dusty Disc 472	1	Storm, Billy	Don't You Know Yockomo	Ace 553	2
"	Peggy Darling	Cub 9053	2	Strangers	Just A Lonely Clown	Ace 559	2
Imperials	Sorry I Ran All The Way	" 9022	2	Strollers	Charades	Epic 9259	3
Imperials & Anthony	The Letter (dj) (yellow)	Newtime 5056	2	Supersonics & A. James	The Dancers (dj)	Bargains 5003	2
"	I'm Alright (wol)	End 1053	2	"	Why Did He Make Rainbow	A.J. 601	1
"	Limb	" 1080	1	Syndicates	Sometimes I Feel, etc.	Vista 424	3
"	Hurt	DCP 1154	1	Tassels	Without A Friend	King 4821	3
"	Goin' Out of My Head	U.A. 50552	5	Teddy Bears	Our Classroom	Warner	4
"	Out of Site, Out of Mind	" 501	6	Teenies	You Missed Your Chance	Rainbow 227 (red plas)	4
"	Goin' Out of My Head	Veep 1241	1	Tempo	Do What You're Gonna Do	Mello 552	1
Incredibles	I'll Make It Easy (c)	Audio Arts 60,001	3	Tex & Joe & Classmates	To A Beloved Boy	Amy 946	1
Impressions & J. Butler	Love Me	Ahmer 1017	3	Three Friends	To Know Him (wol)	Dore 503	2
Individuals	Dear One	Red Fox 105	1	Three Playmates	Love Only One	Relic 506	1
Intruders (pic sleeve)	Devil With Angel's Smile (c)	Double 203	1	Tim, Sonny	It's Tough (instrumental)	HIS 100	1
Isley Brothers	Testify	" 204	1	Utopians	Blessed are These Tears	Ace 559	2
"	Twist and Shout	Wand 124	2	"	Close Your Eyes (black)	Swan 4224	1
Jaguars	Where Lovers Go (pic on lab)	Faro 618	1	Valens, Ritchie	Blanche (wol)	Lido 500	2
Jamels	Little Bit of Soul	Laurie 3098	1	Tokens	Sugah Wooga	Jubilee 5364	1
Jessie and Marvin	Dream Girl (with lines)	Specialty 447	1	Tones	Come on Home	RCA Vic 4326	1
Jesters	The Wind (orange)	Winley 242	1	Top & Little Jimmy	After	After	1.50
Jewels	Shall We Man	Imperial 5377	4	Three Degrees	Poetry in Motion	Cadence 1134	1
Jive Bombers	How (red)	Savoy 1508	1	Three Friends	Tonight I Fell in Love	W.H. 619	1
Jive Five	Mad Boy	U.A. 853	1	Three Playmates	We're (Belong) Together	Baton 265	2
"	I'm A Happy Man (dj)	"	1	Tim, Sonny	Puppy Love	Len 1011	2
John, Little Willie	Talk To Me	King 5799	2	Utopians	He's Not the Nerve	Josie 1003	2
Johnnie & Joe	I'll Be Spinnins	Chess 1641	1	"	Love Bound	Festival 25001	3
"	It Was There	J.S. 1659	1	"	Vickie Lee	madison 134	2.50
Johnson, Ella	You're One (black)	Mercury 71167	4	"	Let Love Come Later	Imperial 5921	1
K-Do, Ernie	Mother-in-Law	Minit 623	1	"	In A Turkish Town (wol)	Del-Fi 4114	4
King, Albert	Down Don't Bother Me	Star 201	1	"	" (Wol-D.L.)	Vibro 4005	3
King, Buddy	Pretty Please	Dophilin 104	2	"	Smoke Signals	A.M. 10201	2
Knex, Buddy	Party Doll (RE)	Roulette 442	1	"	Comin' (With) Me Baby	Neptune 21	1
Ladins	Yes Oh Baby Yes	Grey Cliff 721	2	"	What Made You Change	Chess 974	2
Lamb	(Dol) The Spy	Old Timer 614	1.50	Videl	Anytime	" 990	2
Larks	It's Unbelievable	Sherry 334	1	"	Stranded in the Jungle	" 982	2
Lee, Soul	I Love You	Atlas 1258	2	"	Now That Summer's Here	JDS 5005	2
Legends	Eyes of an Angel	Melba 109	2	Waters, Muddy	Mister Lonely (grey)	" 5004	2
Leopards & Leo	Come Into My Palace (wol)	Cordy 7002	3	"	Mister Lonely	" 5004	2
Lewis, Barbara	Come Home (fan)	Atlantic 2255	1	Whispers	Trickle Trickle	Casino 102	1
Liggins, Jimmy	Drunk	Specialty 470	1	"	Lotta Lovin' (wol) (purple)	Capitol 3763	1
Long, Bobby	Hold Me (wol)	Glow Hall 504	7	Whitman, Slim	"	" 3450	1
Lou, Carol (trio)	Lullaby of Birdland	June 2021	2	"	Be Bop A Lula	"	"
Lyon, Frankie	Goody Goody	Gee GG 31	1	"	You're The One	Co & Ce 229	1
Lymelites & Shep	In Case I Forget (red) (dj)	Hull 772	1	"	I Love You	Chess 1003	1
Magicians	Why Must You Cry (dj)	Villa 706	2	"	Dottie	Temara 760	5
Marquis	Whatcha Daddy	Relic 505	1	"	Have You Heard	Marko 103	3
Marvellovers, Mighty	Talkin' bout ya baby	ABC 11011	1	Waters, Muddy	She's Got It (blue)	Chess 1592	2
"	Hey Hey Girl	ABC 11139	1	"	My Steady Girl	Dot 15693	VG
Mates and Marci	Let Us Part For A Year (wol)	Big Top 3116	3	Wilkins, Jackie (Eng Press)	Lonely Teardrops	Coral 72347	1
Mayn, Al L. & Crown	Gloria	Specialty 573	1	"	Make Yourself At Home (dj)	Diamond 171	1
Medlin, Joe	Out of Site, Out of Mind	Mercury 81415 (blk)	2	Williams, Larry	"	"	"
Meritines	Velvet Waters	Mercury 81415 (blk)	3	Williams, Maurice	Cat Call (red ")	8281	8
Midnighters H. Nalled	Chin Chip	Herald 536	1	"	Cat Heady (blue) rare	Chess 1745	5
Miracles	Secret Agents	Oldies 45	.75	Williams, Maurice	Chess 1745	Herald 559	2
Monitors	I'll Do A Little Bit More	" 5028	1	Williams, Tim	Come Along	Stop 306	2
Moonglows	Hushabye	Mercury 3028	1	Williams, Tim	Hopping To You	Atlantic 1192	2
Mystics	I Just Want To Love You (blk)	Mercury 71692	2	Williams, Tim	My Life (wol)	Dot 15693	VG
McPhatter, Clyde	In My Testament	" 72253	1	Wilkins, Chuck	My Life (wol)	Coral 72347	1
"	Masquerade is Over	MGM 17280	1	Wilkins, Chuck	My Steady Girl	"	"
Nebelones	Who Cares About Love (red) (pt)	Times Sq. 18	3	Wilkins, Chuck	Lonely Teardrops	Coral 72347	1
Noland, Terry	Finger Poppin' Time (wol)	Brunswick 55036	4	"	Make Yourself At Home (dj)	Diamond 171	1
Nuporn & Tyrone	Show Around (eng press)	London 9276	1	Williams, Tim	"	"	"
Olympics	I've Got A Dream	Specialty 595	1	Williams, Tim	Tony Tim & His	Tony Tim & His	1
"	Secret Love	Oldies 45	.75	Williams, Tim	Wedding Bells -	"	"
"	Who I'm With You (RE)	Chess 6143	1	Williams, Tim	"	"	"
"	Hushabye	"	2	Williams, Tim	I'm Stickin' With You / Warm Up To Me Baby - Jimmy Bowen	"	"
"	I Just Want To Love You (blk)	Mercury 71692	2	Williams, Tim	Could This Be Magic / Chapel Of Love - The Duties	"	"
"	Masquerade is Over	MGM 17280	1	Williams, Tim	Tears On My Pillow - A Prayer And A Juke Box - Imperials	"	"
"	Who Cares About Love (blk)	Times Sq. 18	3	Williams, Tim	The Diary / So Much - Little Anthony & The Imperials	"	"
"	Fatty Baby (maroon)	Brunswick 55036	4	Williams, Tim	Shimmy Shimmy / Ko Bop I'm Alright - The Imperials	"	"
"	Feel Like A Million (blk)	Darrow 20	3	Williams, Tim	You Don't Know What You've Got Until You Lose It! - Hal Donner	"	"
"	Secret Agents	Mercury 5513	1	Williams, Tim	I Only Have Eyes For You / Love Walked In - The Flamingos	"	"
"	I'll Do A Little Bit More	MGM 5529	1	Williams, Tim	Lovers Never Say Goodbye-Flamingos / If I Should Lose You-Dreamlovers	"	"
"	Hilly Cully	" 5533	1	Williams, Tim	Maybe / I Can't Take It - The Chantels	"	"
Oriente	Queen of the Angels	Laurie 3332	1.50	Williams, Tim	Every Night / I Pray / Sure Of Love - The Chantels	"	"
Originals	Anna	Jackpot 48012	17	Williams, Tim	I Love You So / I'm Confessin' - The Chantels	"	"
Pastel Keys & B. Gill	Gerardine	Expedite 2853	2	Williams, Tim	Darling, How Long / Crazy For You - The Heartbeats	"	"
Pasteles	Hear No Evil (black)	Argo 5287	3	Williams, Tim	A Thousand Miles Away / Down On My Knees - The Heartbeats	"	"
"	I Can't Help It (red) (plas.)	Astra 1204	19	Williams, Tim	After New Years Eve / Five Hundred Miles To Go - Heartbeats	"	"
"	Just To Be With You	Old Hat 5006	1	Williams, Tim	Peppermint Twist Part 1 / Part 2 - Joey Dee & The Starlighters	"	"
Passions	Be Mine	Orig. Sound 27	21	Williams, Tim	Shout-Part 1 / Part 2 - Joey Dee & The Starlighters	"	"
Penguins	Tears (gold)	Relic 1002	2	Williams, Tim	Why Do Fools Fall In Love / I'm A Juvenile Delinquent - Teenagers	"	"
Perverters	My Secret (wol) (black)	Mercury 71538	24	Williams, Tim	Goody Goody / Creation of Love - Teenagers	"	"
Platters	You'll Never Know (maroon)	" 70948 (wol)	25	Williams, Tim	Paper Castles / I'm a Frightened To Remember - Teenagers	"	"
"	My Prayer (20 E.P.) (black)	70949	26	Williams, Tim	ABC's Love / I Pray To Remember - Teenagers	"	"
Plurals	Donna My Dear	Wanger 214	27	Williams, Tim	I Want You Baby / You're My Girl / Out In The Cold Again - Teenagers	"	"
Poets	Out To Lunch	Symbol 214	28	Williams, Tim	I Don't Know It All / Teenage Love - Teenagers	"	"
Preciations	Someone to Watch Over Me	Golden Crest 571	2.50	Williams, Tim	What Kind of Love Is This / Hot Pastrami With Mashed Potatoes-Joey	Dew 51	1
Prince, Lloyd	I'll Be A Fool For You	Double L 720	1	Williams, Tim	Little Girl of Mine / Lover Boy - The Cleftones	"	"
Rainbow & Randy	Joyride	Nost 5101	1	Williams, Tim	Heart and Soul - The Cleftones / Ding-Dong - The Echoes	"	"
Randazzo, Teddy	Denise	Bust 5059	1	Williams, Tim	For Sentimental Reasons / String Around My Heart - Cleftones	"	"
Rend, Jimmy	Bigger than I	ABC Par. 9983	2	Williams, Tim	You, Baby, You / See You Next Year - The Cleftones	"	"
Reflections	It's Not It's A Sin (brown)	Vee Jay 287	2				
Rice, Tom	You Got Me Crying	" 275	2				
Richard, Little	Romeo and Juliet	Lana 140	1				
Riviera, Tommy	My Darling Y-O-U	Action 100	2				
Rochell & Candles	I Saw Her Standing There	Reprise 9942	1				
"	Whatcha Gonna Do	Herald 501	2				
"	Each Night	Challenge 9158	3				

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79	The Wizard Of Love / Denie Of The Lamp - The Lydells	\$1
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81	Get A Job / I'm A - The Miracles	\$1
82	Baby / Bonnie - The Ronettes	\$1
83	It Took A Long Time - Beauty & The Beast - The Tundrops	\$1
84	Little Boy Blue - The Elegants / Legend Of Love - The Legends	\$1
85	7-11 Gone - All Stars / Flamingo Express - The Royaltones	\$1
86	On Sunday Afternoon / That's The Way It Goes - The Harptones	\$1
87	Darling / Beside My Love - The Dubs	\$1
88	I Found Out Why / Too Young - Louis Lyman & The Teenchords	\$1
89	Barbara - The Temptations / Teenage Vows Of Love - The Dreamers	\$1
90	Leader Of The Laundromat / Life Goes On - The Detergents	\$1
91	Three Steps From The Alter / Ready For Your Love - Shep & Limelites	\$1
92	I Talk To My Echo - The Belmonts / Book Of Love - The Monotones	\$1
93	HYMAN TAWIL, 1704 OCEAN PARKWAY, BROOKLYN, N.Y. 11223 - 78RPM- FIXED PRICE	
94	The Feathers Johnny Darling Aladdin 3267 M \$20	
95	The Aladdins I Had A Dream Last Night Aladdin 3298 M 15	
96	The Cardinals Shouldn't I Know Atlantic 938 M 20	
97	New Yorkers 5 Gloria My Darling Danice 801 M 10	
98	The Platters Tell The World (Sil Top) Federal 12188 M 8	
99	Four Bells Only A Miracle Gem 220 M 10	
100	Until The End Of Time Gothic 296 M 8	
101	The Toppers One Friday Morning Imperial 5250 M 10	
102	Doris Brown (group) You Made Me Cry Jax 316 M 8	
103	Bobby Hall and Kings Why Oh Why Jax 314 M 8	
104	The Orioles Moonlite Jubilee 5026 M 12	
105	The Marylanders At Nite Jubilee 5025 M 12	
106	The Checkers Make Me Thrill Again Jubilee 5091 M 30	
107	I'm A Sentimental Fool Jubilee 5079 M 30	
108	The Swallows I Promised You King 4675 M 8	
109	The Orchids I Only Have Eyes For You King 4673 M 15	
110	The Flamingos I'll Be Waiting King 4673 M 8	
111	Five Thrills Newly Wed Parrot 815 M 8	
112	Five Crowns I'm Yours Parrot 812 M 8	
113	Lee Andrews and Hearts Gloria Parrot 800 M 35	
114	The Crows My Baby's Gone Parrot 796 M 35	
115	Five Crowns Alone Again Rainbow 206 M 30	
116	Who Can Be True Rainbow 184 M 25	
117	A Star Rainbow 179 M 15	
118	Les Andrews and Hearts Maybe You'll Be There (WOL) Rainbow 252 G+ 7	
119	The Crows Mambo Shewitz Tico 901 M 10	
120	The Shepards Love (Super Rare Record) WOL Therion 112 M 15	
121	MRS. SCOTT LONG, 1425 INDIANA AVE, JASPER, ALA. 35501 - 45 RPM	
122	Johnnie & Joe Over The Mountain Chess 1056 M	
123	Mickey & Sylvia Love Is Strange Groove 1075 M	
124	The Drifters Steamboat Atlantic 1667 G	
125	Sonny Knight Confidential Dot 15507 M	
126	The Robins Seesay's Cafe Atco 1669 G	
127	The Five Satins In The Still Of The Site Ember 1005 M	
128	The Crickets Think It Over Brunswick 55072 M	
129	The Moonlights We Go Together Chess 8027 G	
130	The Coasters Silhouettes A.M.C. Para. 9856 M	
131	The Penguins King Angel Decca 3481 G	
132	BOB GRASSO, 9020 N.W. 24 COURT, FT. LAUDERDALE, FLA. 33313-45RPM-ORIGS. FIXED PRICE	
133	Tony Bennett Rags To Riches Columbia 40048 VG \$ 2	
134	Bonnie Raiters Cry Baby Rainbow 328 VG 2.50	
135	Bob Seger In The Land Of Dreams Planet 1027 M	
136	The Caravans Hushin' Up, I'm Hard To Do Columbia 312 M	
137	Five Royales Just As I Am (Lilac Tr onflip) King 4973 VG+ 3.50	
138	Dale Hawkins Money Honey Tilt 781 M	
139	Midnighters Don't Change Pretty Ways Federal 12243 VG+ 5	
140	The Mystics Don't Take The Stars Laurie 3038 M 3	
141	The Shirelles Will You Love Me Tomorrow Scepter 1211 M 3	
142	Tom and Jerry Hoy Schoolgirl Big 613 VG+ 3	
143	The Videlis Mister Lonely JDS 5004 VG+ 2	
144	78RPM AUCTION - MINIMUM BIDS NOTED	
145	Cris Blackwell Go Away Mr. Blues Jay Dee 798 M	
146	Jimmy Boyd I Saw Mommy Kissing Santa Columbia 39871 M 4	
147	The Ronettes Again Royal Roost 619 M	
148	Terri & Schulman Rock Fatty Baby (N.RenLab) Royal Roost 624 M 5	
149	Savannah Churchill Music Music Music (orig) London 604 M 4	
150	Billy Eckstine Daddy, Daddy Mancer 1004 F-G	
151	Lonnie Donegan There Are Such Things National 9096 M	
152	Five Echoes Rock On London 33 (3klab tr flip) London 1650 M	
153	Johnny Ray Cry Little Cloud Cried Okeh 6840 VG+ 5.25	
154	Key Starr A Sinner Am I Columbia 39788 M	
155	Lightening Hopkins Stormy Weather (Sil, WOL) Crystalette 608 M	
156	Aint Misbehavin' Modern 680 M	
157	Let Me Fly Your Kite b/w Sad News From Korea Mercury 8274 VG	
158	L.R. DOCHS, P.O. BOX 30, LATROBE VILLAGE, MICH. 48076, 45RPM. ORIGINALS - 50 ROLLERS - WILL TRADE FOR EARLY JAZZ	
159	Kinglets Pretty Please Bobbin 104 VG+	
160	Eddie Bo I'm So Tired Ace 515 M-	
161	Juke Boy Bonner Call Me Juke Box (DJ) Goldband 1102 M	
162	Ray Campi Ballad Of Donna & Peggy Sue/The Man Electras	
163	Billy (The Kid) Emerson I Met (tribute to Big Bopper) D 1047 M	
164	Move Baby Move Sun 214 VG+	
165	No Greater Love Sun 219 VG+	
166	Johnny Cash Hey, Porter Gone Gone Gone	
167	Carl Perkins Carl Perkins Dixie Fried	
168	Malcolm Yelvinton Rockin' With My Baby	
169	Roy Orbison Roy Orbison Rockhouse	
170	Jerry Lee Lewis Chicken Hearted	
171	Glenn Honeycutt End Of The Road	
172	Warren Smith I'll Be Around	
173	Wade and Dick Miss Froggie	
174	Rudi Richardson Pop Pop Baby	
175	Edwin Bruce Fool's Hall Of Fame	
176	Billy Riley Rock Boppin' Baby	
177	Dickey Lee Red Hot/Pearly Lee	
178	- Dreamy Nights	
179	Billy Riley Stay True Baby	
180	Tommy Lee Baby Please Don't Go	
181	Ray Smith Lordy Hoody	
182	Roy Orbison Right Behind You Baby	
183	Rudy Grayzell Gooey Doohy	
184	- Judy	
185	Duck Tail	
186	Roy Hall See You Later Alligator (DJ) Decca 29785	
187	Mickey Gilley Ooh Wee Baby	
188	Big Bopper Chantilly Lace	
189	Nosco Gordon The Chicken (WL)	
190	Rockin' Sidney Rockin' Sidney	
191	-	
192	The Five Discs Five Royales	
193	Robert Nighthawk The Hurricanes	
194	The Drivers The Drivers	
195	Fabulous Flames Fabulous Flames	
196	The Teardrops The Teardrops	
197	The Parkers The Parkers	
198	The Tamants The Tamants	
199	Little Jr.'s Blue Flames Detroit Junior	
200	Bobby Brown & Curios Bobby Brown & Curios	
201	Tal Miller Only Sixteen/Scorched	
202	Marcus Brown I'm Gonna Rock Some More	
203	Bob Red Sam Baker	
204	Piano Red Junior Wells	
205	Bobby Mitchell & Toppers Bobby Mitchell & Toppers	
206	Albert King Prince Patridge	
207	Eddie Burns Prince Patridge	
208	Holland Cook Little Milton	
209	Scotty McKay Clarence "Junior" Lewis	
210	Memphis Slim Memphis Slim	
211	Smokey Joe Little Johnny Jones	
212	The Ravens The Ravens	
213	Willie Mae Thornton Willie Mae Thornton	
214	Freddie Hall Willie Mae Thornton	
215	Jimmie Huff Junior Wells	
216	Bobby Mitchell & Toppers Bobby Mitchell & Toppers	
217	Prince Patridge Prince Patridge	
218	Four Dots Four Dots	
219	78 RPM AUCTION- TRADES FOR EARLY JAZZ 78's WELCOMED - 78 RPM	
220	Mercy Dee Let The Good Times Roll	
221	Memphis Slim Memphis Slim	
222	Do You Remember (DJ) Let The Good Times Roll	
223	Do You Remember (DJ) Let The Good Times Roll	
224	My Inspiration My Inspiration	
225	Margie I Remember	
226	Lloyd's 108 I Remember	
227	Can't Live Alone Can't Live Alone	
228	Fresh 1 Fresh 1	
229	Love My Baby Love My Baby	
230	Money Tree Money Tree	
231	Robbie Lynn I Get The Blues/Down at Big Mary's House	
232	Big Mary's House Vaden 100	
233	I Get The Blues/Down at Big Mary's House Vaden 100	
234	Stickers On Labs	
235	Only Sixteen/Scorched Hollywood 1097	
236	Lover Lee Khoury's 734	
237	Playin' Hard To Get RCA Victor 5101	
238	Big City Bound RPM 390	
239	Cut That Out (Bl. Plan) States 122	
240	One Friday Morning (BL,Script) Imperial 5250	
241	How Come My Dog Don't Bark Crest 1006	
242	Get Back Crest 1009	
243	Peace Of Mind Bulleseye 104	
244	A Girl Ace 525	
245	Let The Good Times Roll Ace 601	
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247	Listen To Me Baby Flip 228	
248	Dirty/By The Dozen Flair 1010	
249	Dear One/That'll Be The Day Argo 5276	
250	Simple Prayer/Water Boy Argo 5261	
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449	Cut That Out (Bl. Plan) States 122	
450	One Friday Morning (BL,Script) Imperial 5250	

Triumphs	Joust About (instr)	Swan 4130	Five Satins	You Can Count On Me (DJ)	Roulette 4563	M
So-Shays	Boo Hoo Ho	Zen 101	Bill Haley & Comets	ROCK (pic cover)	Decca EP 149	M
Wailers	Mau Mau (instr)	Golden Crest 526	Little Danny	Sharp 112	M	4
Royaltones	Flamingo Express (instr)EP	Goldmine 3011	Tony Rice & Overtones	Action 100	M	3
Belltones	Swingin Little Chickie(EP)	Izzy 1	Earls	Old Town 1149	VG	4
Blues Express	Tiger Talk (instr)(EP)	Izzy 11	Five Keys	Capitol 3597	VG+	8
John Adams	Love 'n' Cry	Ron 96	Question Marks	Ballad Of Girl About (rare)	Firer 102	VG+
*****	*****	*****	Valchords	Candy Store Love	Gametime 104	VG+
MRS. JOAN SCHWATZ, 2042 HOMECREST AVE, BROOKLYN, N.Y. 11229 - FIXED PRICE	*****	*****	Viceroy	Earth Angel (DJ)	Imperial 66058	M
Joe Villa (Solo)	Blanche (DJ)	MF 101	Crows	Gee (Red Plastic)	Rana 5	VG+ 15
The Hawks	Big Abby (Yellow)	Tuff 370	Elvis Presley	Known Only To Him (DJ)	RCA 0651	M
Bruce Morrow	Tea With The Sharks(WOL)	Clock 182	Earls	Remember Me Baby	Old Town	VG+ 6
Ricky and Vacels	Lorraine	Express 711	Passions	Without A Way	Tower 443	M
The Valentines	Frankie's Angel	KC 108	Arrogants	Canadian Sunset (orig)	Lute	VG+ 3
D. Gardner & D.D. Ford	Glory of Love	KC 106	Velvets	Tonight Could Be The Nite	Monument 441	VG+ 3
Del Shannon	Sue's Gotta Be Mine	Berlese 501	Five Sharks	Stormy Weather (Multi Flex)	Times Square	VG+ 5
The Echoes	Twistin' Town	Falsetto 8614	Deville	Tragedy (DJ)	MGM	M
Joe DeMare	Pizza Pizza	Gong 101	Frankie Laine	Hey Joe (maroon)	Columbia	M
Al Hrabler	Good For A Lifetime	Satin 401	Travelers Group	Goodnight My Love	Atlas	VG+
The Valentines	Lily Maebelle (red)	Rama 171	Johnny Maestro	She's All Mine Alone (rare)	Signature 12013	M
The Fascinators	Chapel Bells (purple)	Capitol 4544	Earls	Remember Then (10" lab tr)	Delta 3185	M
Shirelles	Tonight You're Gonna Fall	10	Bill Haley & Comets	Burn That Candle (DJ)	Apt	M
Beatles (English vers)	In Love With Me (White)	Scepterphone 5114	Johnny Maestro	Snow	Buddah 289	M
The Four Lovers EP	Can't Buy Me Love	Parlophone 5114	Four Evers	Lovely Way To Say Goodnite	Columbia 43886	M
Frankie Lymon LP (Solo)	This Is My Story, etc. (pic cov)	RCA 871	Fats Domino	I'm Walkin, etc. (pic cov)	Imperial (Maroon) M	4
Rock 'n' Roll With (White)	Rock With (Kasse material)	Roulette 25036	Four Graduates	Candy Queen (DJ)	Rust 5084	M
Bill Haley (Autographed)	Transworld 202	VG+	U.S. Beetle Wigs	She's So Innocent (red plas)	Orbit 1530	M
*****	*****	*****	Brian Hyland	It's Mary's There (DJ)	ABC	3
M.P. MORRISON, 7741 N. 19th AVE, PHOENIX, ARIZ. 85021, 45RPM-MINIMUM BIDS LISTED	*****	*****	Chippunks	What's New Pussycat (pic lab)	Liberty	VG+
Louis Armstrong EP	[Money Orders Only]	Siencibly, Ramona, etc. (blk)Decca Ed 2238	T. Brewer & May Sextet	Function At Junction (red pl)	Crystalete 701	VG
Jack Bailey & Naturals	Sincerly, Ramona, etc. (blk)Decca Ed 2238	M	Happennings	Seasons Greetings (rare Promo)	BT Puppy	VG+
Benny Hanta	Oh What Love Is (Orange)	Ford 105	Joe Cocker	We Are The Chantels (rare Cov)	End	M 525
Sonny Burgess	Cry Little Girlie(black)	Viv 101	Dol-Vikings LP	Come With Us (original)	Luniverse	VG+ 20
Glen Campbell	Sadie's Back In Town	Philip 13551M	Paul Anka	Sings Big 15 (red cover)	ABC 323	M
Dee Cole & Al Casey	Miracle of Love (Blue)	Crest 1096	Collegians LP	Sing Along With	Wilder 5004	M
Crickets	Snake Eyed Mama (black)	MPM 502	*****	*****	*****	*****
Jimmy Shalvey/Dingalingals	More Than You Can Say (Orange)	Karma 9-62190	*****	*****	*****	*****
Bing Day	Rock Pretty Baby (black)	Deca 9-30163	*****	*****	*****	*****
Johnny Dee	I Can't Help It (black)	Mercury 71446	Continental	*****	*****	*****
Eddie Fontaine	Sittin' In The Balcony (blk)Colonial 430	X 0096	Jape Richardson & Japetts	Don't Be Baby	David 46	M
Four Lovers	Rock Love	M	Crazy Blues (black)	Mercury 71219	VG+ 10	
~	Girl In My Dreams	RCA 6518	Tom & Jerry	Big 613	M	4
~	Honey Love	RCA 6519	Hal & Days (4 Seasons)	Topix 6003	M	4
~	Jambalaya	RCA 6646	Bobby Hatfield (group)	I Need A Girl dj	Moonlight 220	M
~	Shake A Hand	RCA 6812	Ruby Wright	Three Stars (tribute) DJ	King 5192	M
Four Seasons EP	Peanuts (Rainbow)	Vee Jay 901	Jimmy Dell	She Won't Pet	RCA 7134	M
Four Seasons	Bermuda	Gone 5122	Otto Baal	The Elvis Blues	RCA 6585	M
~	Don't Sweat It Baby	Alanna 555	Jerry Field & Lawyers	The Trial DJ	Parkway 801	M
C. Francis & Marvin Rainwater EP	You, My Darlin' You (yellow)	WCM 12555	Pirates	Mind Over Matter	INK Melody 105	M
G Clefs	Please White While I'm Away	Philigrim 720	Roscoe Shelton	Excels 2170	M	3
Bill Haley/Comets	Chattanooga Choo Choo (org)	Essex 346	Leroy Washington	Say You Really Care	Excels 2144	M
~	Rockin' Drive (red)	Transworld 310	Hot Roddy	Wild Cherry	Shan Todd 0056	M
Roy Hamilton EP	Always, Please, etc. (yellow)	Spit 82 7210	Jim Ford (Starfires)	The Story of Elvis Presley	Drumfire 2	VG+ 19
Michiko Hamamura EP	Always, Please, etc. (yellow)	RCA EDA 4095	Hopalong Cassidy	House A Good Luck Coin	Capitol J30128	VG+ 8
Doug Harrell	Dark Moon, etc.	RCA EDA 4095	Stagger Lawrence	Spencer and Spencer (black)	Capitol 5093	M
Dale Hawkins	Hospitality Blues (black)	Colonial 501	Channells	Rock Love	Groove 0061	M
Hi Fives	Susie Q (Board)	Brown 1	E.Gay and Harmonaires	Bun and Tell	Arrow 716	M
Buddy Holly	Dorothy (black)	Decca 9-30657	Billy Marsh (group)	Get a Job	Dot 15695	M
Johnny Jay	Love Me (black)	Decca 9-30543	Mills Brothers	24 Hours a Day (265 A Year)	King 1495	M
Jodimars	Sugar Doll (black)	Mercury 71232	Cathy Ryan (group)	Please Don't Say No	Liberty F55181	M
~	Let's All Rock Together (Prpl)Capitol 3285	M	B. Ward & Dominoes	My Melancholy Baby	Colpix 624	M
~	Lot's a Love (purple)	Capitol 3436	3 Marcells	My Boy Elvis	RCA 6652	M
~	Clarabelle (purple)	Capitol 3588	Janis Martin	Mashed Man (Hiyo Silver)	Mercury 71677	M
Joe D. Johnson	Rattlesnake (Daddy)orange	Acme 47	Ed Bell & Belaires	Have A Little Faith (DJ)	Josie 985	M
Lennie Johnson EP	Tomorrow Night, etc. (blue)	King EP 135	Richard Lamham	Do This Do That	Pik 242	M
Glady Knight	Come See About Me (yellow)	Fury 1073	Little Nat (group)	Drug Store R n R	RCA 6491	M
Leaders	Stormy Weather (blue)	Glory 235	Vernastones	Bikini Baby	RCA 6976	M
Brenda Lee	One Step At A Time (black)	Deca 9-30198	Hollywood Flames	Buzz Buzz Buzz	Ebb 119	M
~	Dynamite (black)	Deca 9-30333	Marolds	Two Strangers	Excels 2061	M
~	One Stranger to Another (blk)Deca 9-30411	M	Ray Errico (Honeytones)	Maniacal Rock	Manquerade 56003	M
Jerry Lee Lewis	Great Balls of Fire (WOL)	Sun 281	Bavens	Come A Little Bit Closer	Music 70119	M
Little Richard	Rip It Up (lines)	Specialty 579	Connie & Lee	Cool Cool Baby (black)	Gone 5035	M
~	Heebie Jeebies (lines)	Specialty 584	4 Buddies	Lonely Summer	Phillips 40122	M
Little Willie John EP	Talk To Me, etc. (Blue)	King EP 423	Drivers	Sittin' In The Balcony	Colonial 430	M
Trini Lopez	Jeanie Marie (blue)	King 5801	Channels	Flames In My Heart (DJ)	Whirlin Disc 109M	12
Virginia Lowe	I'm In Love with Elvis (blk)Malba 107	M	Cadillacs	My Girl Friend (DJ)	Joe 820	M
Frankie Lymon	Why Do Fools (red)	Gee 1002	Hurricanes	Dear Mother	King 4947	M
~	I Want You To Be My Girl (M)Gee 1012	VG+	Jerry Mar (group)	Sittin' on Top of The World Amp 3-131	M- 26	
~	Who Can Explain (red)	Gee 1018	Jamesos	Most of All	Jameco 2004	M
~	The ABC's Of Love (red)	Gee 1022	Beatles	My Bonnie	MGM-KL213	M
Melotones	I'll Never Fall In Love (red)	Gee 1017	Curt Jensen & Rhymaires	Just For You	Pet 806	M
Nicky Nelson	Be Bop Baby (maroon)	Imperial 5463	Buddy Clifford (group)	Simply Because (black)	Columbia 4-41979M	3.50
Mountain (Boris) Pickett	Monster Mash (orange)	Garpax 44185	*****	*****	*****	*****
Platters	Marie Don't Work Here	Pyramide 12204	*****	*****	*****	*****
Platters	Tell Me The World	Federal 12250	*****	*****	*****	*****
Playboys	Over The Weekend (orange)	Cameo 142	Supremes	Just For You And I	Ace 534	M
Porl Tails	Your Wild Heart (yellow)	Point 9	Champions	Cute Little Baby	Ace 541	M
Elvis Presley	I'll Never Let You Go	RCA 6638	I Sold My Heart To Junkman	Ace 552	M	
~	Tryin' To Get To You	RCA 6639	Aspects	Perfect Love/I'm Touched	Ace 650	M
~	Just Because	RCA 6640	Huey Smith & Clowns EP	Havin' Fun With	Ace 101	M
Revalons	This Is The Moment (green)	Fox 802	Frankie Ford EP	West Of	Ace 105	M
Billy Filey	Flyin' Saucers R&B	Sun 260	Shades	Dear Lori (DJ)	Aladdin 3453	M
Pinky Dinks	Early In The Morning	Atco 6121	2 David Hill	All Shook Up (Rockabilly)	Aladdin 3359	M
Robins	White Cliffs Of Dover (purple)	Parlophone 001	Bing Day	Poor Stagger Lee (Slt Warp)	Apex 8871 (DJ)	M
Timmie Rogers	Back To School Again (Gran)Cameo 116	M	Beatles	Ain't She Sweet	Atco 6308	G-
Red (Hot) Russell	Stop (blue)	Porter 5012	Hobby Lee Trammell	I Love 'em All (Rockabilly)	Atlanta 1502	M
Schoolboys	Shirley (purple)	Okeh 7076	2 Beach Boys	Surfin'/Luau	Candix 301	VG
Born Skylar	Nigh Shift (blue)	Crest 1044	Dee Thomas & Versatiles	Garden of Love	Coaster 800	VG
Skyliners	Tell Me (orange)	Viscount 104	Marcols	Heartaches (pic sleeve)	Colpix 612	M
Joe South	My Fondest Memories	NRC 5000	5 Chaneis	The Reason	Deb 500	M
Frank Starr	Dig Them Squeaky Shoes	Linn 1009	Bobby John	Teenage Bill of Rights	Del-Fi 4115	M
Randy Starr	After School (orange)	Dale 100	Ray Mon (Link Wray grp)	What's Ca Wan Me	Diamond 186	G/VG
Ray Stevens	Sergeant Of The Yukon	NRC 057	3. W. Dee & Offbeats	Henrietta	Dot 15664	M
Stepie Sisters	Mail My Cycle	Cameo 126	5. Ward & Dominoes EP	50 Min. Man, 3 More	Federal 312	M
Terry Terry	I Know Where I'm Going	Gloria 255	Midnighters EP	50. W. Dee, 3 More	Federal 333	M
Texas (Burnette Bros.)	Green Grass of Texas	Infinity 001	5. V. & H.R. (rockabilly)	They Just Rockin' Rollin'	JAS 1623	M
Three Chuckles	Runaround	X 0056	Hearts	I Want Your Love Tonite	JAS 1622	M
Mitchell Torok	A Mighty, Mighty Man	Capitol 4946	Ascots	What Love Can Do	JAS 1626	M
Upsetters	Valley Of Tears	Little Star 128	Lee Andrews	Wise Man Said (yellow)	Jordan 121	M
Chico Vance	My Linda Jo	Revive 101	Metropolitans	My Heart Is True	Junior 395	M
~	If She Should Call	Ferris 903	Silhouettes	I Sold My Heart To Junkman	Junior 396	M
*****	*****	*****	Metros	All Of My Life/Lookin'	Just 1502	M
JEFFREY ENGELESON, 221 EAST 8th ST., BROOKLYN, N.Y. 11218, ALL ORIG. MIN. BID NOTED	So Why	Holiday 2608	Metros	All Of My Life/Lookin' (DJ)	Just 1502	M
Hopchords	Till The End Of Time (DJ)	Wolf 104	Jimmy Dawson (rockabilly)	Big Black Bug Boogie	K-Ark 774	M
El Raya	One More Chance	Sea & Baby	Eddy Seaceast	Shaking With A Flavor	KRC 5001	M
Five Diana	Adios (orig. Block Letters)	Calo 202	Merv Benton (rockabilly)	Twenty Flight Rock	Marvel 401	G
El Venos	Geraldine (multicolor)	Groove 170	Dreamtones	Say Baby Hey/Was I Dreaming	Mercury 71222	M
Paul Anka, etc.	The Teen Commandments (Rare)ABC 9974	M	Jimmy Edwards	Love Bug Crawl (rocker)	Mercury 71209	G
Valentines	Alone In The Night (DJ)	U.A. 764	Gay Knights	Angel's Love/Loneliness of Heart	Pop 68	M
Rhythm Jesters	Never Anymore (DJ)	Rana 224	Carl Wilson (rockabilly)	Hobby Lee Trammell	Phillips Int.	M
Audrey	Dear Elvis	Plus	5. W. Dee & Offbeats	Hi-O Silver/Don't You Know	Santo 9052	M
Mack Starr & Mollows	Oh My Love	Cub 9117	Gay Poppers	I Need Your Love	Savoy 1573	M
Brooklyn Boys (Fifones)	If She Should Call	Ferris 903	Tracey Pendarvis (rare)	Me Of These Days (rockabilly)	Scott 1202	M
~	~	~	Malcolm Yelvington	Rockin'With My Baby	Sun 246	VG

Billy Riley	Red Hot/Pearly Lee	Sun 277	M	JOE TARNOPOL, BOX 405, DOYLESTOWN, PA. 18901
Ray Smith	Right Behind You Baby	Sun 298	M	Dave Atkins Let's Have A Good Time
R.W.McGroovers Cran-	Loud Mufflers (great	Tip Top 730	M	Backbeat 511 VG-
berry Blues	rocker)		\$5	Billy Bland Uncle Bud
Pavens	Solitude (DJ)	Top Rank 2016	M	Old Town 1109 VG-
Flurals	Donna My Dear/Miss Annie	Wanger 186	M/VG	Johnny Bragg (of Marigolds?) Love Will Never Die-Decca 30917 (MOL) M-
Beatles (1969)	Fan Club Xmas Record #7			Hilly Brooks This Is My Prayer
The Following are One-A-Kind Acetate Demos	What is Love/Don't Let Me Love You			Savannah Churchill Shake a Hand
Fidels	Your Memory/I Didn't Know (not acetate)			Shim Sham (orig) Decca 28816 VG-
5 Satins (test press)	My Love Is Real (not acetate)			Slim Harpo Strange Love (wol) Red Robin 130 VG-
Marvin Rainwater (test pr)	What A Party/Rockin' Bicycle "Cosimo" label			Lightning Hopkins You Cook All Right (wol) Excello 2138 G+
Fats Domino (orig demo)	What A Party/Rockin' Bicycle "Cosimo" label			Mattie Jackson I Want To Flop Prestige 324 VG+
Bobby Rydell	Albee's "used for demo purposes, not released"			Etta James It's A Fool Duplex 9001 VG+
ALLIES LOVE MINIMUMS				Johnny Otis Good Golly Modern 984 VG-
Four Lovers	Joyrids	RCA Victor	M	Lloyd Price How Many Times (DJ) Capitol 3582 VG
Rocky Day	Pochin' With Robin	Class	VG	5-10-15 Hours (wol) KRC 305 VG
Everly Brothers	Folk Songs	Cadence	M	Freddie Bell Teen 103 G
Crystals	He's A Rebel (British prs)	Philles	M	Moon Mulligan 7 Nites To Rock King 4094 VG-
Ronettes	The Fabulous (same lab. both sds)	Philles	M	Tracy Pendarvis It Don't Pay Scott 1202 VG
Ronettes	The Ronettes	Colpix	M	Carl Perkins Blue Suede Shoes Sun 216 VG+
Crystals	Greatest Hits	Philles	M	Glenn Reeves That's Right (wol) Sun 274 VG
Coasters	Coasters (1st LP-orig lab)	Atco 101	G	Clyde Richard Drivin' Wine Spoo-dee-o-dee Atco 6001d1s M-
Freddy Cannon	The Explosive	Swan 502	M	Move It (dj) Capitol 4096 G+
Frankie Lymon	At London Palladium	Roulette	VG	5-10-15 Hours (wol) Capitol 4096 G+
Little Eva	Loco-Motion	Dimension (st)	M	5-10-15 Hours (wol) Columbia 45470 G+
Linda Scott	Great Scott	Riviera 0047	M	Cliff Richard Now Boy Candlelite 1015 VG+
Paul Anka	The Fabulous	Can-American 1007M		Bobby Ves Suzie Baby (rare orig) Soma 1110 VG+
Big Bopper	Chantilly Lace (Brit. Reis)	Contour	M	Gene Vincent Lotta Lovin' Capitol 3763 VG
Jimmy Bowen	Jimmy Bowen (name on cover)	Roulette	M	I Got It Capitol 3839 VG
Cadets	Cadets (cov. worn on 1 side)	Atco 370 (ster)	M	Aqustones You (wol) 15% label tr. Fargos 1001 VG
Caillacs	The Crazy Cadillac	Jubilee	M	Chantels I Love You So (minor lab. dam) End 1020 VG
"	Twisting With Justice	M	10	Collegians Oh, I Need Your Love Windley 261 VG
Chantels	There's Our Song Again	End 312	M	Crescendos Hearts Desire (label wear) Gone 5100 VG
Sam Cooke	Song By (his first)	Keen 2001	VG	Johnny Dee Trio Sincere (pop) (script) Jubilee 6001 VG
Diamonds	16 Fab. Hits (cov. worn)	Mercury 29309	VG	Duprees You Belong To Me Coed 569 VG
Crests	16 Fab. Hits (perfect cov)	Cord	M	Nevels Midnite Stroll Morgaide 103 M-
"	alb. plus miss-press. in	Cord	M	On Trial (white & yellow) Luviverse 102 VG
Rock-A-Teens	Shl. fold with F. Ford's Sea	Crusie LP	in eth.	Eddy Arnold Texarkana Baby (grn. plas) RCA 48-0001 VG+
B. Knox & J. Bowen	Woo-Hoo (wild rockers)	Roulette	M	Sidney Brown (Cajun) Noir Chauchette 2 Step Goldband 1061 G+
Frankie Ford	Buddy Knox & Jimmy Bowen	Ace	M	Jerry Field (novelty) The Trial (label wear) Parkway 801 VG-
Huey "Piano" Smith	Sea Cruise	Ace	M	Night Air Imperial 5432 VG
"	Twas Nite Before Xmas	Ace 1027	M	Sons of Pioneers Cool Water (grn plas) RCA 0004 VG
"	For Dancing	Ace 1015	M	Cool Water (blue plas) RCA 0004 VG
"	Having Good Time (rarest	Ace 1004	M	" Timber Trail RCA 0004 VG
"	alb. plus miss-press. in		25	Casual Three (novelty) Invisible Thing (orange) Luviverse 109 VG+
"	shl. fold with F. Ford's Sea			Lee Allen Walkin' With Mr. Lee Ember 1027 VG
"	Crusie LP in eth.			Tiny Bradshaw Soft King 4577 VG
"	slv. with its own cover			Kid King's Combo Brans Hall (early) Excelle 2018 VG
Huey "Piano" Smith	as above, Smith Rec. missing from its sleeve			Earl Bostic EP Off Shore, etc. King EP 170 VG
Regents	Barbara Ann	Geo	M	Harlem Nocturne King 4978 VG
Duprees	You Belong To Me	Cord	M	***** RICHARD LATTANZI, P.O. Box 237, BULLES, TEX. 76019-500 FOR POST & HAND-ALL ORIG.
Eddie Cochran	Eddie Cochran (most hits)	Liberty 3172	M	MINIMUMS LISTED
Wanda Jackson	Right or Wrong (w/6 rockers)	RCA Capitol	VG/X	Shirley & Lee Let Good Times Roll (blu) Aladdin 3325 VG
Buddy Knox	Rockette	M		Charles Brown Please Believe Me (brn) 5Mr. Aladdin 3366 G+
Ned Miller	From Jack to King	Faber	M	Thurston Harris Do What You Old (blk) Aladdin 3399 M-
Moonglows	Looky, It's The Moonglows	Chess "co"	M	Chuck Willis Hang Up R&B Shoes (wol) Atlantic 1179 VG 4
Carl Perkins	70's Rock	Sun 1222	M	Drifters Fools Fall In Love Atlantic 1123 VG 4
Zacharie	Monster Mash	Parkway 7018	M	Clovers Love, Love, Love Atlantic 1094 VG 7
Various Artists	San's Gold Hits	Sun 1250	M	Chuck Willis Bettybaupres Atlantic 1168 VG 5
Fats Domino	10 Hits-Spec. demo alb. contains pts. of 30			Drifters Drip Drop Atlantic 1191 VG 5
	songs plus book "Domino Sound" UAR 104			It's Love Baby (yel) Atlantic 1072 VG 4
				Flip Top & Fly mit warp Atlantic 1053 VG 4
BOB PERLINGIERE, 846 VENTURA DR., PITTSBURG, CAL. 94565, PEGO, LINS, EXTRA-MINIMUMS				Time T. A Ling (wol) Yel Atlantic 1057 VG 7
RIDS NOTED - ALL ORIGINALS. FIRST PART 70's				Lignite Cannonball " " Atlantic 1069 VG+ 5
Checkers	White Cliffs of Dover	King 4675	MG+ \$ 1	Sanford Clark Midnite Cannonball " " Atlantic 1069 VG+ 5
Danderliers	My Autumn Love (an. lab. tr.)	States 147	VG	Guitar Cable The Pool (brn) Excelle 2082 G
Kavens	Green Eyes	Jubilee 5203	M	King Pine How Long Will It Last Federal 12484 M-
Robins	If Teardrops Were Kisses	Spark 110	VG	Linda Hayes Don't Do Nothing Baby (red) Hollywood 1009 VG
Rolling Crew	Home On Alcatraz	Aladdin 3301	VG+ \$ 3	Shirley & Lee Roll On Silvery Moon (red script) Imperial 8299 G+
Royals	Work With Me Annie (wol) SITOP/Federal 112169	VG+ \$ 1		Charles Brown Do What You Old (blk) Aladdin 3336 G+
Sh-Booms	Could It Be	Cat 117	M	Thurston Harris Hang Up R&B Shoes (wol) Atlantic 1179 VG 4
45's	The Chosen Few	Rockhawk 105	M	Chuck Willis Hang Up R&B Shoes (wol) Atlantic 1179 VG 4
Dion & Timberlanes	Please Don't Leave Me (Marin) Imperial 5240 VG+ \$ 1			Chuck Willis Hang Up R&B Shoes (wol) Atlantic 1179 VG 4
Fats Domino	Someday You'll Want Me (yellow)	Atlantic 1047	VG-	Fats Domino Going to Neverland (script) Imperial 5231 G+ 4
Drifters	Whatcha Gonna Do (yel)	Atlantic 1055	M	Jackson Quintet Roll On Silvery Moon (red script) Imperial 5231 G+ 4
C. Duncan & Radiants	To Keep You Lovin'	Docto 451	M	Coney Island Kids Going to Neverland (script) Imperial 5231 G+ 4
Empires	By The River	Wing 9050	M-	Four Tunes Four Times
I. Justice	The Aisle (sol)	Ember 1019	VG+ 3	Orioles Oriole 5 Royalies
4 Decrees	The Goose Is Gone	Music City 796	M	White Cliffs of Dover (orange warp) King 4675 G+
Capitars	Tell Me Darling (sol)	Music City 792	VG+ 7	Big Mose My Boy Flat Top (warp) King 1494 VG+ 4
Rockin' Hawkins	I Hate To Be Alone	Rhythm 129	M	5 Royalies I Ain't Gettin' Caught King 4630 VG 4
Rock	May Did I Fall In Love	RPM 458	M	White Cliffs of Dover (orange warp) King 4675 G+
Eino James	The Way I'm Crying	Fire 1016	VG+ 2	Big Mose I Ain't Gettin' Caught King 4630 VG 4
Elmore James	Anna Lee	Fire 1501	M	White Cliffs of Dover (orange warp) King 4675 G+
Jewels	Hearts of Stone	R&B 1301	VG	White Cliffs of Dover (orange warp) King 4675 G+
Mello-Tones	Rosie Lee (sol)	Gem 1027	VG+ 2	White Cliffs of Dover (orange warp) King 4675 G+
Native Boys	Cherrylawn-wsl.warp	Combo 113	M	White Cliffs of Dover (orange warp) King 4675 G+
Orionics	Crying in Chapel (sl.warp)	Jubilee 2122	M	White Cliffs of Dover (orange warp) King 4675 G+
Rolling Crew	Home On Alcatraz	Aladdin 1001	VG+ 12	White Cliffs of Dover (orange warp) King 4675 G+
Strangers	I Want You To Be A Friend	Aladdin 1011	VG+ 2	White Cliffs of Dover (orange warp) King 4675 G+
Larry Waters	I Shouldn't Love You So Bad	Paradise 113	M	White Cliffs of Dover (orange warp) King 4675 G+
Merry Mew & kids	Don't Tell Me You Love Me	Big 108	M	White Cliffs of Dover (orange warp) King 4675 G+
P. Morris & Val Aires	Are You My Girl (tape sol)	Teen 301	VG	White Cliffs of Dover (orange warp) King 4675 G+
White Xmas	This Paradise (blue)	Flip 203	M	White Cliffs of Dover (orange warp) King 4675 G+
SHIRLEY WILSON, BOX 3011, LAKENHEATH, MAHS. 66044, ALL MINT EXCEPT AS STATED, 45's				Elv. + Presley Easy Come, Easy Go + 5 RCA EPA 4387 M-
Shimones	Christmas In Heaven	King 1281	VG+	Elv. + Presley Easy Come, Easy Go + 5 RCA EPA 4371 VG+
Shirley & Sons	You've Got To Love	Deluxe 6052	VG+	Elv. + Presley Kid Galahad + 5 RCA EPA 4371 VG+
Clouds	Can't Find My Sadie (lab. Dam)	King 4765	G-	Elv. + Presley Lonley Man (pic slv) RCA 7850 M-
Little Lillies	Let's Boogie Baby	Meteor 3040	M	Elv. + Presley Never Ending " " RCA 8400 M-
Oscar McCellie	Nursery Rhyme (WOL)	Show Time 600	VG	Elv. + Presley What'd I Say " " RCA 8360 M-
Deil Vikings EP	Whispering Bells, etc.	Dot DEP 1058	M	Elv. + Presley Tell Me Why RCA 4427 VG
Delta Rhythms Boys (7SRPM)	Dry Bones + 7 songs (album)	RCA P 193	G	Four Tunes Four Times Johnny Cash (JapanPress) Cry Cry Cry Sun 1093 VG+
LP's	Spring Fever	Crown CLP 5005		Lefty Bates Somebody Will Understand (wol) United 206 VG+ 4
Don, Dick & Jimmy	Country Music Star	Crown CLP 5332		Jimmy Reed I Wanna Be Loved (warp) script VJ 126 VG
Whitey Faison	The Original La Bamba	Crest Star 61484		Bill Williams-EP-PicCov On Your Way Under Arrest (blacklin) L.T. Play 1007 VG+
Steve Alaimo	Country Jubilee of Stars	Crown CLP 5382		Bill Williams-EP-PicCov Under Arrest (blacklin) L.T. Play 1007 VG+
Linn Wray & L. Kramer	The Flair (sol)	Crown CLP 5356		***** DAVE TRENTE, 24 LONGMEAD MERRION, GUILDFORD, GU1 2HE, SURREY, ENGLAND, ALL ORIGS.
The Flairs	Chuck Jackson & J. Jessie	Crown 5354		AUCTION CLOSES 3 WEEKS AFTER PUBLICATION - MINIMUM RIDS NOTED 45's
C. Jackson & Young Jessie	Chuck Jackson & J. Jessie	Crown 5150		Flamenco It I Can't Love You (SRC-NAP) Chance 1113 VG+ \$10
Elton John & Jeanie Melvin	Chuck Benton & J. Belvin	Roulette 25143		Lampighters Hug A Little Federal 12242 M- 10
Joe Jones & The Belmonts	You Talk Too Much	Spin Rama 125		Robe of Calvary Jubilee 5134 VG+ 5
Joe Jones & The Belmonts	Jimmy Soul & Belmonts	Int. Award Series 194		Secret Love Jubilee 5137 M- 8
Ray Charles	The Greatest	Quest Star 61449		Spaniels I'll Be Waiting Peacock 1643 VG+ 5
Platters, Mel Tillis, etc.	Rhythm and Blues	Design DLP 909		Prisonaires Why Did She Go VJ 183 M-
Charles, F.J. Hunter, etc.	Three of a Kind	Design CLP 909		Prisonaires Too Late To Cry Sun 192 VG+ 5
Del Vikings and Sonnets	Del Vikings and Sonnets	Crown 5368		Ed Cate White 5 Long Years (red plas) Sun 1007 VG+ 10
Crests	The Crests Sing (stereo)	Post 3009		Eddie Boyd Rock-a-bye Sun 192 VG+ 15
Marvin & Johnny	Marvin and Johnny	Crown 5181		Hayden Thompson Love My Baby Phillips 3517 M- 5
Isley Brothers	Marvin and Marvin and Johnny (st)	Crown 352		Elton John Baby Meteor 5003 VG+ 20
Ray Charles	The Early	Design 279		Elton John Baby Aladdin 3171 M- 10
D. Dudley, Linn Wray, etc.	On the Road	Quest Star 61449		Professor Longhair After While Ron 329 M- 10
E. Bond, S. Labeff, etc.	All Star Country & Western	Designation 2623		Regels Go To Mardi Gras Atlantic 1062 M- 5
Jesters, Clevers, etc.	The Great Singing Groups	Grand Prix 41		Tom Malone Cow Cow Shake Ebony 1055 M-
Smoky Hogg	Sinatra The Best	Crown 5226		Arville Grey Walking Blues Gray 14 VG+ 4
Medga Brooks	2000 and Beyond (stereo)	Crown 374		Carl Perkins That's Right Sun 274 M
C. Brown, J. Belvin, etc.	All That Hair-All the Stars	Wyncote 9907 (stereo)		Glad All Over Sun 287 M
Fleetwoods	Requintuously Yours	Dolton 2007		Judy Sun 290 M
Flamingos	Favorites	End 307		Ray Smith Right Behind You Sun 306 M
"	There's Our Song Again	End 312		Warren Rod Hot Sun 277 M
Chantels	Battle of The Groups	End 305		Miss Froggie Sun 247 M
"				Wayne Burgess No Wanna Boogie Sun 268 M
"				Greenback Dollar Sun 272 M
"				Pop Bop Baby Sun 269 M

Raymond Hill	Bourbon Street Jmp.	Sun 204	M	20	STEVE REILLY, 2131 N. TONNER ST., SANTA ANA, CAL. 92706-LP'S ALL MINT-50¢ FOR POST.			
Midnighters	EP Work With Me, Moonrise	+3	Federal 212	M	5			
5 Royales, etc.	RSK Hit Parade		King 387	M				
78's								
Flamingos	Golden Teardrops	Chance 1145	M-	10	Terry Stafford	Suspicion	Crusader 1001	5 4.50
Spaniels	Baby It's You	Chance 1141	M-	10	Ventures	Walk, Don't Run	Dolton 8003	4
Crows	Untrue	Rama 29	M-		B. Haley & Comets	Strictly Instrumental	Decca 8964	3
Wrens	Eleven Roses	Rama 45	M-		Hank Ballard	Biggest Hits	King 867	4
Orioles	Dare to Dream	Jubilee 5001	VG	10	Roy Orbison	Orbiting Hits	Design 164	2
Five Keys	Teardrops in Your Eyes	Aladdin 3204	M-	10	Dee Clark	Hold On	Vee Jay 1017	2
Larks	Eyesight to the Blind	Apollo 427	M-		Various Artists	25 Years of R&B Hits	King 747	
"	My Reverie	Apollo 1184	M-		Silhouettes	Get It, John	Goodway 103	3
Meadowlarks	Love Only You	RPM 399	M-		Billie & Valens (wrong cov.)	Get On, Pocoima Jr. High	Dolli 2101	VG-
Midnighters LP	Finger Poppin' Time	King 700	M-	5	Encore	Wildcat Shakeout	Decca 6603	BID
Huey Smith & Clowns LP	Waste Nite Before Xmas	Ace 1027	M-	5	*****	*****	*****	*****
G. HANSEN, 316 LANE AVE., WOODSTOCK, ILL. 60098 - 78RPM - MINT					FRANK CZUJ, 11403 ALTHEA ROAD, PITTSBURGH, PA. 15235 45's ORIGINALS-BITCO: DECENT TRADES TAKE PREFERENCE OVER BIDS. FEEL FREE TO ENTER CASH TRADES OR BOTH.			
Carl Perkins	All Mama's Children	Sun 243			Five Keys	My Saddest Hour	Aladdin 3214	VG+
"	Dixie Fried	Sun 249			Diamonds	Cherry	Atlantic 1003	M-
"	Match Box	Sun 261				Two Loves Have I	Atlantic 1017	M-
"	That's Right	Sun 214			Rita	Bullseye 103	VG+	
"	Blue Suede Shoes	Sun 234			Four Dots	Delores	Club 51 105	M-
Max Self	Everyday	Sun 273			Four Buddies	The Sun Goes (long vers) WOL	Coral 61032	M-
Warren Smith	Changi Stomp	Sun 250			Enchancers	The Letter (red/silver)	Doyle 457	M-
"	Miss Froggie	Sun 268			Medallions	Sixty Minute Man (gold top)	Federal 12022	VG+
Memphis Slim	Prisco Bay	Miracle 132			Dominos	I Like It	Fidelity 4056	VG+
Roy Orbison	Boobie Boobie	Sun 242			Ran Lons	Moanin'	Graham 801	M-
Johnny Cash	Neon in Lime	Sun 266			F. Harris & Terrans	You Never Knew/Fire in Heart	Harlem 2322	VG
"	Ballad of a Teenage Queen	Sun 283			Kings	Teardrop Eyes	Imperial 5401	VG
Friscinares	Just Wakin' In The Rain	Sun 186			Dukes	Up All Night Long	Mercury 71150	VG
Roosevelt Sykes	Bobby Sox Blues	RCA Victor 20-2201			5 Dreams	Tremble	Music City 833	M-
Cleftones	Little Girl of Mine	Gee 1011			Lord Luther/Esquires	Uncle Bud	Old Town 1023	M-
B. B. King	The Key to My Kingdom	RPM 501			Noblemen	Little by Little	Profile 4011	VG+
T-Bone Walker	She's Going to Ruin Me	Swingmaster 11			Esquire Boys	Dirty Robber	Profile 4012	VG+
John Lee Hooker	It's My Own Fault	Chess 1562			Freddie Evans Trio	Rock-a-Beatin' Boogie	Rainbow 200	M
Lou Mac	I'll Never Let Him Know	Blue Lake 117			"	Down on My Knees (Gosp.or.wax)	RCA Vic. 0015 M	
Jack Dupree & Mr. Bear	Walking the Blues	Kings 4812			"	I Got To Run	RCA Vic. 0036	
H. Riley & Little Crn. Men	Red Hot/Pearly Lee	Sun 242			5 Tinos	Just Jesus	RCA Vic. 0079	M
SPENCE, 487 HUDSON STREET, NEW YORK, NEW YORK 10014					Elmer Emerson	Sittin' By My Window	Sun 222	VG
Five Keys	Someday Sweetheart (blue)	Aladdin	M-		Smoky Joe	Move Baby Move	Sun 214	VG+
"	I Cried For You	Aladdin	VG		Trojans	Listen To Me Baby	Sun 228	M-
Rivileers	Eternal Love/Carolyn	Baton	M-		J. Moore & Pretenders	All Alone in The World	Tender 516	M
Qualitones	Tears of Love	Josie	M		Patels	To Be Loved	Tishman 925	M
Sultans	Don't Be Angry	Jubilee	G+		Patels	So Good Room (woi)	Ukulele 196	VG
Swallows	Tell Me Why	King	M		Troyce Key (group)	Ain't I Cried Enough	Warner Bros. 5035 M	
Wrens	C'est La Vie	Rama	M-		Laurels	Drown in My Tears	Warner Bros. 5007 M	
Five Budds	I Want Her Back	Rama	M		Greats	Truly Truly (woi)	X 0143	VG
GARY JAPF, 2309 S. ALDEN ST., PHILA., PA. 19148					Marching Elvis	Ebb 145	VG	
Chesters	The Fire Burn No More	Apollo 521	M		FOLLOWING FOR SALE AT FIXED PRICES...ORIGINAL 45's.	UNLESS STATED		
El Capris	God But She Angel	Bullseye 102	M-		Private Property	Ardell 0009	M \$ 2	
Midnighters	Annies Aint Fannie	Federal 12200	M-		The Wind (flip label P)	Antler 1102	VG- 1	
Woods & Vel Aires	Death of An Angel	Flip 306	M		Blackman & Killers	Rain	Beltone 2034	1.50
Blenders	Don't F---K Around with Love	Welway 101	M		Bobbi Charles	Everyone Nds. Somone(nice)	Brent 7030	M 2
Valentines	My Story of Love	Rama 208	M		TV Film & Heartbreakers	No More (silver Top)	Chess 1658	M 2
Chimes	Tears On My Pillow	Specialty 555	M		Fascinators	Darling Remember (web top)	Checker 870	M 3
A. L. Maye and Crowns	Gloria	Specialty 573	M		Idiots	Chapel Bellies (later press)	Capitol 4544	M 4
J. Herrera and Tigers	I Remember Linda	Starla 6	M		Royal Jesters	L.A. (good stomper)	Cortland	M 2
Warren Smith	Changi Stomp	Sun 250	M		Dreamlovers	Love Me	Cobra 2222	M 1
DANIEL MERRIANS, 21 CLIVE HILLS ROAD, EDISON, N.J. 08817 ALL EXCELLENT COND.					Swinging Hearts	I'm Thru with You	Columbia 42842	VG+
Ivory Joe Hunter	I Need You	MHM			Numbers	Please Say It Isn't So (2)	Diamond 162	M 1
Crows	Ge	Rama			Caravelles	My Pillow	Dore 641	M 1
Gaylords	Isle of Capri	Mercury			Crests	I'm Dancin' Year	Dore 642	VG 1
Hill Toppers	Trying	Dot			Falcons	Little Anthony & Imperials	End 1053	VG 1
"	Love Walked In	Dot			Blondtones	I'm Allright (C)	Federal 12195	VG 1.50
Crew Cuts	Crazy 'bout Ya Baby	Mercury			Midnighters	Annie Had Baby (2 all grn)	Fire 1026	M 2
RAY LEVY, P. O. BOX 61, BROOKLYN, N.Y. 10467-6000 COND.-50¢ HANDLING-FIXED PRICE	You Took My Love	Apollo 3600	55		Gay Poppers	I've Got It	Fire 1026	M 2
Cellos	Tears On My Pillow	Specialty 555	4		Twil-lighters	It's A Cold Rainy Day	Groove 0154	M 2
Chimes	Specialty 555	Aladdin 2736	3		El Venos	Geraldine	Groove 0170	P 1
Shirley and Lee	I Feel Good	Joxie 836	2		Companions	It's Too Late	Gina 722	M 1
Cadillacs	Speeds Is Back	Deluxe 6149	3		Four Follows	I Sit In My Window	Glory 244	VG 3
O. Williams & Charms	Dynamite Darling	Okeh 6149	3		Five Quails	I Talk to Echo (red/circle)	Harvey 114	M 2
Screamin' Jay Hawkins	Frenzy	Peacock 5-1673	5		Turbans	Been A Long Time	Harley 469	M 1
Little Richard	I Love My Baby	Spark 107	12		Jewels'	Sister Sookie (LT)	Imperial 5377	P 1
Robins	Framed	Class 201	6		Spiders	How	Imprial 5265 G	M 2
Rolllettes	Sad Fool	Hercules 1443	3		Cadillacs	You're The One (red script) WOL	Josie 1003	M 1
Notwangs	My Sweet Dream	Sun 92	15		True Tones	Shock a Doo (flip lab dam)	Josie 1003	M 1
Little Jr's Blue Flames	Mystery Train	Poplar 117	1		Caravelles	That's A Love (2nd version)	LuPinf 1003	M 1
Tablautous	I Don't Seem To Care	Chic Cha 996	1		Crests	One Little Kiss	My Juanita (2)	M 1
Coc-e-ds	When It's Over	Fox 10257	1		Falcons	I Found a Love (2)	Joyce 6208	M 1
D. Zella & Zell Pocks	Wanted Me	Hull	3		Holiday	My Troubles Are Not at End	LuPinf 1003	M 1
Step Linelites	Our Anniversary	Ember	1		A.L. Maye & Crowns	One Little Kiss	Nix 537	M 2
Five Satins	In The Still of the Nite	Carlton	2		Moonbeams	Truly (WOL) playable	RPM 424	P 3
Chantels	Look In My Eyes	Carlton	2		Empires	Cryin' the Blues	Sapphire 2250	M 15
L. Andrews & Hearts	Teardrops	Chess	1		Lovers	Success	Saturn 1042	M 1
Orions	South Street	Cameo	1		C. Corby & Entrees	City of Stangers (white soul)	Sonic 118	M 1
Wings & Kisses	Soldier Baby	Windyl	1		Hollywood Sxmons	It's You	Swingin' 651	M 1
5 Stairtapes	Playgirls Love	Windyl	1		Shades	You Chated	Tenday 506	G 1
Bachelors	My Girl	London	1		Midnights	Caddy	Way 208	G 1
Silhouettes	Get A Job	Ember	4		Empires	Whispering Heart (label P)	Whirlin' Disc 1040	
Radiants	Hold On	Chess	1		*****	*****	*****	*****
Shirelles	Don't Say Goodnight & Mean Scepter	Scopert	1		MARK WALLIS, 3209 S. WALKER AVE., SAN PEDRO, CAL. 90731 - 78 RPM			
"	This Is The Night	Constellation	1		E.N. Hobson & Rag-Muffins	Lookin' Here, Mattie Bee (dj)	Central 1001	M
Newbeats	Rough and Ready	Hickory	1		Starlings	It's Just a Crying Fool (dj)	Dawn 312	M
Unchained Melody	Atlantic	1		Shirley and Lee	A-Looc, A-Looc (dj)	Dawn 313	M	
Artistics	You Make Me Happy	Brunswick	1		Scalders	There Will Come A Time	Drummond 3000	M-
Dixie Flyers	Martinique	Lark	1			Willow Blues	3000	M-
Chuck Berry	No Money Down	Swan	3		Crests	Are You Looking for Sweet	Jay Dee 789	M
RECORD ARCADE, 419 BROAD ST., BLOOMFIELD, N.J. 07003, FIXED PRICE - ALL MINT	Love	Chess	1		Olympics	So Unnecessary	Modern 925	VG
Maquerades	These Red Roses	Formal	5 8		Frankie Ford	Ring Chimes	Modern 1026	M
Ivy Tones	One Was A Star	Red Top	6		The Flatters	Cheating on Me	Music City 762	M-
Chateaus	Honest I Will	Coral	10		Buster Brown	1000 Miles Away	Spark 110 (WOL)	G
Marvin	Pledge of a Fool	Epic	2		Flappers	The Flatters (Black)	Federal 549	VG
Marah-Jahas	I Do Believe	Flip	3		Freddy Cannon	King of the Blues	Fire 102	12
La-Sels	I Just Can't Understand	Bobbees	3		Kathy Young & Innocents	Fabulous	Frank 504	13
Teddy & Twilights	I'm Just Your Clown	Swan	2		Ella James	(black)	Frank 504	13
REILIC, BOX 572, HACKENSACK, N.J. 07602-RARE ORIGS.-FIXED PRICE-ALL VG TO MINT	Our Love Song	Titanic	12		Billy Ward & Valiants	This is The Night	Famous 504	15
Diamonds	Wear My Ring	Watts	10		Deep River Boys	Presenting	Camden 103	50
Philharmonics	I'll Be True	Gaynote	10		Shirley and Lee	Let The Good Times Roll	Murwick 2028	15
Storytellers	To Keep Your Love	Lyric	15		Spice & Spice	See You	Acme 1005	14
Chanticleers	Love	Jamar	50		The Flatters	1000 Miles Away	Staple 25107	15
Ebbtides	Lonesome	Jamar	50		Freddy Cannon	The Explosive	Swan 502	15
Thorbales	Our Love Song	Titanic	12		Kathy Young & Innocents	Something old-New	Indigo 504	12
Uptones	Wear My Ring	Watts	10		Ella James	Dance With Me Henry	Crown 360	M- 10
Filts	I'll Be True	Whirlybird	10		Billy Ward & Dominos	King 733	40	
Leon Feels	Magic Island	Whirlybird	10		Olympics	Party Time	Arvee 429	9
Jayhawks	New Love	East	10		Mickey & Sylvia	Love is Strange (stereo)	Camden 863	12
Revels	My Love (2nd press)	Angletons	2		Something old-New	Something old-New	Mirwood 7003	5
Parakeets	I Love A Lost	Angletons	2		Ella James	These Cats Are High	Music Heads 49	MINT 10
Feathers	Causal Kiss	Whirlybird	2		Elton Presley	Stay	Sphereound 7007	BID
Feathers	Johnny Darling	Showtime	50		Bonnie Hawkins	Hearts	Music Heads 49	MINT 10
Five Stars	Walking and Talking	Showtime	30		Elton Presley	These Cats Are High	Roulette 25078	BID
Carlo	Baby Doll	Laurie	5		Golden Records	Golden	RCA LPM 1707	MINT 15
Five Owls	Pleading to You	Vulcan	55		Big 15 (scl)	Big 15 (scl)	RCA LPM 1707	MINT 15
Silhouettes	Sold My Heart to Junkman	Ace	5		Beatles	Loco-motion	Dimension 6000	BID
Termites	Give Me Your Heart	Bee	25		Beatles	Ain't She Sweet	Atco 33-169	BID
Lyrics	Loving Papa	Bee	20		El Dorados	Just For You And I	Atco 33-169	\$10
					Jimmy Bowen (EP-Pic Cov)	My Loving Baby	Vee Jay 115	7
						I'm Sticking With You +3	Vee Jay 115	BID

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